

CITY NOTES.

Miss Bertha Bauer gave a musicale at her residence on Olive street.

A New Year's gift for your friend—a year's subscription to the REVIEW.

Carl Froehlich has resigned the directorship of the Socialer Saengerchor.

Miss Julia Vollmar sang "My Star," by Cooper, at a recent musicale, and was warmly received. She has a very acceptable and sympathetic voice.

White—Mr. G. R. White goes from the Second Baptist to the Pilgrim Church.

Pommer—W. H. Pommer has issued "Songs of the Sun," for alto or bass voice.

Amelia and Otto Sasser, two of Miss Ch. Hax Rosatti's pupils, sang with great success at Social Turner Hall, the 23rd inst.

Mr. J. J. Voellmecke was unanimously re-elected musical director of the Nord St. Louis Bundes Chor.

Tamblyn—Mrs. Wm. Tamblyn, of Pine Street, entertained the S. I. Musical Club—one of the most taking numbers being "Merrily I Roam"—song by Schleifarth.

Just look at what you receive for two dollars—a handsome and invaluable library of music.

Removed—Schaar Bros., fine stationers, 629 Olive, will remove to elegant quarters at 1000 Olive street.

No change is made in the choir of the church of the Holy Communion or the Second Presbyterian church.

At Christ Church Cathedral the first part of the oratorio "Creation" will be given the first Sunday in February.

Bahnsen—Mr. T. Bahnsen, the manufacturer, is justly proud of the success of his piano. The awards it has received and the high commendations of purchasers are very gratifying.

MUSIC BOOKS

PUBLISHED BY

OLIVER DITSON AND CO.

BOSTON, MASS.

GOOD THINGS MUSICAL.

Whatever they are, the music to perform them, to understand them, to enjoy them, will be found in the immense establishment of **OLIVER DITSON & CO.**, who have on hand:

Concert Songs, Gospel Songs, Sacred Songs, School Songs, Sunday School Songs, Comic Songs, College Songs, Jubilee Songs, Popular Songs, Choir and Congregational Music, Tonic-Sol-Fa Music, Catholic Music, Anthems and Choruses, Part-Songs and Gleees, Opera, Oratorio and Cantata Music, Collections of Music for Piano, Organ, and All Other Instruments, and in fact every kind of music that is made.

All this is in the shape of Sheet Music (3,000,000 pieces), Octavo Music (3,000 kinds), or of music collected in well-bound books (4000 kinds). Send for Lists, Catalogues, Descriptions and Advice. Any book mailed for retail price.

SOME OF THE NEWEST BOOKS ARE:

SONG CLASSICS, Soprano, **SONG CLASSICS**, Alto and Bass, **CLASSIC TENOR SONGS**. Each, \$1.00. Very select and good music. **PRAISE IN SONG**, (25cts.) **New Gospel Song Book**.

Musical Almanac—Any Month.

- 1 **Music Teacher Rises** at his usual hour, and plans
- 2 and dreams out a wideawake musical campaign.
- 3 **Music Teacher Sets** his wits at work to revise
- 4 his methods, and concludes that there is no better way
- 5 than to use Ditson & Co.'s Superior Music Books.
- 6 Writes for catalogues, specimens and descriptions.
- 7 Don't know what to do.
- 8 Catalogues arrive. He is favorably impressed with the
- following: **Song Harmony** (60 cts., or \$6 dozen) for
- Singing Classes and High Schools; **Jehovah's Praise**
- (\$1, or \$9 dozen) for Choirs, Classes, Conventions, Sacred
- and Secular music; **Song Manual** (Book 1, 30 cts.,
- 15 Book 2, 40 cts.,) a complete new music course for Schools;
- **United Voices** (50 cts., \$4.80 doz.) a collection of
- School Songs; **Part-Songs and Gleees** (\$1, \$9 doz.)
- **Anthems of Praise** (\$1, or \$9 doz.); **Dow's Sacred**
- **Orpheus for Male Voices** (\$1.) has 92 good and new
- 22 sacred quartets—Just out. The Teacher concludes still to
- use the very successful **Richardson's New Method**
- **for the Pianoforte** (\$3.00), but gladly avails himself
- of the new classic collections: **Piano Classics** (\$1.00),
- 29 **Classical Pianist** (\$1.00) and **Young People's**
- **Classics** (\$1.00), as containing the best pieces for
- 31 practice.

Any Book Mailed for Retail Price.

THE OLIVER DITSON & CO.

SCHOOL MUSIC BOOKS.

Faithful and successful School Teachers use the Best Books, without regard to the interests of authors or publishers; and are great patrons of Ditson & Co.'s carefully made books, compiled by the best talent.

For lists and descriptions, please correspond.

KINDERGARTEN.

Kindergarten Chimes, \$1.25, Kate D. Wiggin. A Manual and Song Book for Kindergartners. Songs and Games for Little Ones. \$2.00, Gertrude Walker and Harriet S. Jenks. 136 of the sweetest of sweet Songs. Kindergarten Plays, Richter, 30 cts.

PRIMARY. The Youngest Note Readers.

American School Music Readers. Book 1, 35 cts. Gems for Little Singers, 30 cts. Emerson & Swayne.

INTERMEDIATE and GRAMMAR.

United Voices, 50 cts., and Song Bells, 50 cts., both by L. O. Emerson, and the first just out.

THE HIGHER SCHOOLS.

Laudamus, \$1.00, a Hymnal for Ladies' Colleges, by Profs. Kendrick and Ritter of Vassar. Royal Singer, 60 cts., L. O. Emerson. For Adult Singing Classes and High Schools. Song Greeting, 60 cts., L. O. Emerson. Refined and Beautiful Part-Songs.

Specimen Copies of any of the above books mailed, post free, for the price herein given.

ESTABLISHED 1852.

THE SMITH
American Organ and Piano Co.

MANUFACTURERS OF

PIANOS

AND

ORGANS.

Our Instruments have a world-wide reputation, and are second to none in Tone, Touch, Workmanship or Design. An absolute warranty with every instrument.

Catalogues and prices on application.

The Smith American Organ and Piano Co.

BOSTON, MASS., or KANAS CITY, MO.

THE MISSOURI
SAFE DEPOSIT CO.

EQUITABLE BUILDING,

6th and Locust Sts., ST. LOUIS, MO.

Absolutely Burglar and Fire-Proof Safes to rent at from \$10.00 per annum upwards.

Renters have all the privileges of the Reading Rooms, Coupon Rooms, Etc.

Silverware, Bric-a-Brac and Valuables of any description can be stored for any length of time in our Vaults at very low rates.

Premises open to inspection from 9 a. m. until 4:30 p. m.

OFFICERS.

JAMES J. HOYT, President.

HENRY G. MARQUAND, 1st Vice-Pres't.

J. S. KENDRICK, Secretary.

G. D. CAPEN, Treas. and 2d Vice-Pres't.

EDW. A. SMITH, Sup't of Safes.

DIRECTORS.

LOUIS FITZGERALD,
GEO. D. CAPEN,
HENRY C. HAARSTICK,

HENRY G. MARQUAND,
GEO. W. ALLEN,
JAMES J. HOYT,

HENRY B. HYDE,
D. K. FERGUSON,
WILLIAM NICHOLS

Shepherd—Mrs. J. A. Shepherd has been chosen president of the One O'clock Musical Club. It meets every Wednesday.

Mr. D. James McDonald, who was the organist at St. George's last year, has been engaged by the Union M. E. Church.

Mr. A. G. Kissell, the former organist at the Immaculate Conception, has been engaged by St. John's Catholic Church.

The members of the Harmonie Saengerbund presented Joseph Goepfert, their leader, with a handsome director's baton and a gold-headed cane.

Coffey—Misses Lola and Nannie Coffey played the "Our Boys" duet with great dash and effect at St. Kevin's church entertainment held at Uhrig's Cave.

Brought to time—Roscoe Warren Lucy was the recipient of a magnificent gold watch presented by his pupils in recognition of his grateful professional services.

Wiseman—Mrs. George Wiseman sang at the entertainment of Mrs. F. W. Humphrey. Her rendition of the "Rock of Ages" brought tears to the eyes of every one present.

Christ Church—Christ Church choir, under the direction of Mr. Wayman McCreery, will be made up of fifty voices, the principals being Master Miller, soprano, Master W. Wood, alto, Wayman McCreery, tenor, and Mr. Black, basso.

Miss Celia Callahan, daughter of Jailer Callahan, and Miss Clara Auffnagle, have been highly praised for their good piano playing. They are advanced pupils of Miss Carrie Vollmar.

J. Ellcock, is the popular dealer of North St. Louis; always pleasant and obliging, with a happy faculty of knowing what is wanted. His stock is well selected and popular.

Partee—Charles H. Partee, the banjoist, has had fifteen years' professional experience, and numbers among his pupils many of the most prominent society ladies and gentlemen. He is also a skillful mandolinist and allows his pupils very fine concert practice.

BOLLMAN BROS. CO.

— WESTERN REPRESENTATIVES OF —

STEINWAY & SON'S

Gabler & Bro.

Lindeman & Sons

J. & C. Fischer

Pianos,

FARRAND & VOTEY

ORGANS.

WAREROOMS:

BOLLMAN'S HALL, S. W. Corner 11th and Olive Streets.

BRANCHES:

NEW YORK, and 613 Main St., Kansas City, Mo.

KROEGER PIANOS

KROEGER & SONS,

Manufacturers.

FACTORY AND WAREROOMS,

Corner 21st Street and 2d Avenue,
NEW YORK.

Agent for St. Louis and State of Missouri,

F. BEYER,

No. 820 Chouteau Ave.,
ST. LOUIS.

Neuralgia, Sick Headache

Rheumatism, and Pains in the Back and Side, when caused by derangement of the Liver and Kidneys, are relieved by the use of **Ayer's Pills**. In all cases where a prompt but gentle aperient is needed, these pills are recommended by leading physicians.

"I have derived great relief from Ayer's Pills. Five years ago I was so ill with rheumatism that I was unable to do any work. I took three boxes of Ayer's Pills and was entirely cured. Since that time I have always kept them in the house."—Peter Christensen, Sherwood, Wis.

"For years, during damp and cold weather, I was tortured with neuralgia. Recently, on the approach of such weather, I began taking Ayer's Pills and have not had any of my old pains. I keep these pills always at hand."—Mrs. Martha Wiggins, Boston, Mass.

"I was afflicted, for four years, with rheumatism. The best of medical skill failed to give me relief. I finally began to take

Is usually occasioned by disturbance of the Stomach and Bowels. No better remedy can be taken than **Ayer's Pills**. They are a mild but thorough purgative, effectually removing the cause of the headache, by stimulating the assimilative organs to natural and healthy action.

"I have found that for sick headache, caused by a disordered condition of the stomach, Ayer's Pills are the most reliable remedy."—Samuel C. Bradburn, Worthington, Mass.

Dr. Geo. P. Spencer, of Unity, N. H., certifies that Ayer's Pills are far superior, as a cathartic, to any that are furnished by the Pharmacopoeia.

"For the past five years, and until I began taking Ayer's Cathartic Pills, I suffered from sick and nervous headaches. A few boxes of these pills cured me."—B. O. Dings, Scranton, Pa.

"I have suffered intolerably with headache, and Ayer's Pills are the first medicine that really gave much relief."—I. S. Housnet, Rehersburg, Pa.

Mrs. Harriet A. Marble, of Poughkeepsie, N. Y., was, for years, a martyr to headache, and never found anything to give her relief until she began to take Ayer's Pills, since which she has enjoyed perfect health.

W. H. Strout, Meadville, Pa., writes: "I was troubled for years with indigestion, constipation, and headache. A few boxes of Ayer's

Ayer's Pills,

Pills, and am now well."—B. S. Osborn, South Norwalk, Conn.

Prepared by Dr. J. C. Ayer & Co., Lowell, Mass.

used in small daily doses, restored me to health. They are prompt and effective."

Sold by all Druggists and Dealers in Medicine.

ESTEY & CAMP,
Nos. 916 and 918 Olive Street, - ST. LOUIS, MO.

Pianos

To accommodate a large number of buyers we will, until further notice, sell new pianos on payments of \$10 to \$25 per month to suit purchaser. Our stock is carefully selected and contains latest improved pianos of all grades, from medium to the best, in all

Monthly

styles of Squares, Uprights, Cabinet Grands, Parlor Grands, and Concert Grands, from the factories of DECKER BROS., CHICKERING, HAINES, STORY & CAMP, MATHUSHEK, FISCHER AND OTHERS,

Payments

giving a variety to select from that can not be found in any other house in the country.

Every instrument warranted. Catalogues mailed on application.

ESTEY & CAMP,
Nos. 188 and 190 State Street, - CHICAGO, ILL.

MUSICAL REVIEW

FEBRUARY, 1889. KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo. Vol. 12—No. 2.

TERMS OF SUBSCRIPTION.

One Year, Twelve Numbers, - - - \$2.00
Single Number, - - - 1.00
This includes postage on paper, to all points except St. Louis.

Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly.

Entered at St. Louis Post Office as Mail Matter of the Second Class.

THE publishers are more than gratified to learn by hundreds of letters sent them, that the change they made in the REVIEW, making it an almost exclusively musical paper, is appreciated and endorsed by its patrons. As many letters especially compliment the January REVIEW as an extra holiday number, they wish to inform all herewith, that the January number was not an extra holiday number. Each and every number of the REVIEW, hereafter, will be as large, if not even larger. Every number will contain \$6.50 worth of music—the choicest instrumental pieces, studies, piano duets, songs, vocal duets, etc., worth during the year \$75.00, and can be had for the little sum of only \$2.00.

Now, in view of this fact, will every one of our patrons send us at least one new subscriber? Remember, any encouragement given to the publishers accrues to your own advantage, for your appreciation, thus shown, will stimulate them to still greater efforts.

You could not do a musical friend a greater kindness than to have him subscribe to the REVIEW. Show your REVIEW, play some of the pieces it contains, and see how easily you can obtain for us one, two, nay, three or more subscribers. May we hope soon to have the pleasure of thanking you? We trust so.

The March number will contain the following choice pieces:

PIANO SOLOS.

1. LOESCHHORN, A. Op. 84, Studies, Book III, Containing 14 Studies.
2. WAGNER-BRASSIN. Feuerzauber (Magic Fire) aus Richard Wagner's Walküre.
- KROEGER, E. R. Danses Caracteristiques, Op. 22.
3. No. I. Danse Espagnol.
4. No. II. Danse Negre.
5. No. III. Danse Sicilienne.
6. SIDUS, CARL. Op. 204. On Halloween.
7. KUNKEL, JACOB. German's Triumphal March, Edition de Salon.

PIANO DUET.

8. SCHUERMANN, A. P. Night Blooming Cereus, Polka Brillante.

SONGS.

9. TOSTI, F. P. Bid me Good-bye and Go. (Sag' mir Lebewohl und geh'.)
10. BISHOP, H. Lo! here the gentle Lark. (Horst Du der Lerche Lied?)

Coming—Moritz Rosenthal, the world-renowned pianist, will be here in February. M. Rosenthal has been heralded as the greatest pianist of our days, the successor of Liszt, and no one should let this opportunity pass without hearing him. To students of the piano, his recital will be of inestimable value.

REVIEW OF CONCERTS.

Mendelssohn Quintette Club—The Second Concert of the Mendelssohn Quintette Club took place on the evening of the 14th inst., and was well attended. The programme was excellent, and was thoroughly enjoyed by the audience. The club rendered Mozart's A flat Quartette (not Beethoven's, as was erroneously stated on the programme,) with vigor and brilliancy and with true fidelity to the composer's conception. Cherubini's delicate Scherzo from the Second Quartette was a welcome number, and Klughardt's G minor Quintette—a work revealing excellent workmanship, musicianly throughout—closed the concert. Mrs. A. D. Cunningham was in splendid voice and her selections (the aria from Mozart's "Figaro" and songs by Reinecke and Mochring) were indeed finely sung. Mr. George Heerich contributed not a little to the success of the concert in his rendition of Sarasate's "Faust" fantasia, which was most enthusiastically received. The Mendelssohns are doing unusually praiseworthy work this season, which is certainly most appreciated by the subscribers to these concerts.

Musical Union—The second concert of the Musical Union, under the direction of A. Waldauer, Jan. 17th, drew a large and appreciative audience. The numbers rendered by the orchestra were of a light character, with the exception of Volkmann's overture "Richard III," and were well calculated to please a promiscuous audience. Mr. Waldauer deserves great credit for his conscientious attention to detail work in the development of the themes in the overture to Richard III, describing the tent scene, the battle, and Richard's death; the most subtle shadings were brought out in a thoroughly artistic manner. The soloists of the evening were Mr. Carl Faelten and Mrs. E. Huntington-Henkle. Mr. Faelten is a finished artist, excelling in delicacy of execution rather than force. Two of the compositions performed by him were from "Kunkel's Royal Edition," Chopin's 3rd Ballade in A flat and Liszt's Polonaise in E with new cadenza. Mr. Faelten made many warm friends, who will be pleased to hear him again. The piano used by Mr. Faelten was a magnificent Knabe Concert Grand. Mrs. E. Huntington-Henkle sang, in a pleasing manner, two songs. The aria from Faust was, however, entirely unsuited to her voice, which is a mezzo-soprano, obliging her to change all the passages that demanded the high B.

The next concert of the Musical Union will take place February 21st.

Franklin Council—This Council, No. 5, L. of H., gave its annual complimentary concert at Liederkranz Hall, Jan. 19th, to a full and select attendance. The programme varied, embracing some of our finest local talent. Mr. Frank Gecks, Jr., rendered a violin solo, "Fantasie Militaire" by Leonhard, with clearness of phrasing and brilliant execution; he firmly declined a demand for an encore. Mrs. Georgia Lee Cunningham greatly enhanced the attraction of the programme, singing "Regnava nel Silenzio," Donizetti, with encore, and "Close to the Threshold," Parker, in a sweet and impressive way; her vocalization and color is superb, nothing less. She had the perfect accompaniments of Mr. L. Hammerstein. The Male Quartette scarcely passed muster. The stage is a risky place to trust to luck, and when a tenor can hardly "get there," he ought to skim lower, to the greater comfort of his hearers. It is unpleasant to call attention to such a fact, and yet an encore was exacted while the favorite movements of Beethoven were but indifferently received.

One of the features of the evening was the piano duet, "On Blooming Meadows," waltz, Rive-King, by Mignon Shattinger and Adelaide Kunkel. The young misses, dressed with rich and exquisite taste were the very pictures of loveliness, and were heard with profound attention. The piece is a gem—sweetly irresistible—and calls for quite advanced and good work; but they were heart and soul together, and drew out its graceful phrases and delicate modulations with a really surprising intelligence. They unfolded a wonderfully neat and finished technique, and a purity of touch that is acquired only from the most painstaking and masterly teaching. They could stand beside professionals of twice their years and not suffer a whit. Mignon Shattinger is the daughter of A. Shattinger, the Broadway music dealer and one of the most earnest workers in the Council. Adelaide Kunkel is a daughter of the lamented Jacob Kunkel, who was known the world over, as an artist of the very highest rank, with a style of playing characterized by the rarest and most heart-reaching expression. The future of these young misses will be watched with interest, for it is plain they are in the best of hands. Dr. Chas. Shattinger gave a piano solo, "Nocturne," Op. 28, Meyer-Helmund (Kunkel's Royal Edition) with good finish and true interpretation, and proves he has not lost sight of his enviable attainment. F. Fischer was pleasing in a Bassoon solo, selected from Mendelssohn. "Quatuor," Op. 16, Beethoven, was performed with unfailing precision and fine ensemble by Messrs. Louis Mayer, cello, Frank Gecks, Jr., violin, F. Fisher, viola and Dr. Chas. Shattinger, piano. Master Machacek played "Merry War," Sidus, in capital style, and altogether charmed the audience. The Weber grand was the piano used.

St. Louis Choral Society—This organization gave its second concert of the season Thursday evening, Dec. 26th, performing Haendel's master work, the "Messiah." This oratorio has been annually presented by the society in the holiday week, ever since it was organized. The work, taking it all in all, was very even. The choruses, at times, was flat and not quite satisfactory: the reason why it was so, was explained, however, by an officer of the society. He informed us that the whole blame rested upon the abominably large stage, which precludes the possibility of the singers taking the right pitch from the orchestra, and that this evil would continue to exist until the directors of the Exposition hall built a sounding board shell, enclosing the stage, and that in the meantime, no good choral singing could be given. His explanation was perfectly satisfactory, for Mr. Gericke, the great conductor, expressed the same opinion of the stage when he was here with his superb orchestra. He said at the time, that the stage was entirely too large and open for concert purposes, and should

be closed by a shell. The solo work of our home singers was very good. Mr. Allen, with what voice he has, sang his part very intelligibly, and they that could hear him were pleased. Of Mr. Wiseman, we can only say, he was at his best. Being so well known to the St. Louis public, those that were not able to be present can imagine the success he scored. Mrs. Hardy, with her superb voice and method, sang with great sympathy, carrying off the palm for the evening. Her rendition of the aria "He was despised" was given with such warmth and true artistic inspiration, as to fairly captivate the vast audience. Haendel's sublime music was never sung better in St. Louis. Mrs. Moore Lawson, from Cincinnati, has a beautiful high soprano voice, and sang with ease and dash. Her best work was the rendering of "Rejoice;" here she displayed to great advantage, her easy method of vocalization. In answer to our query why Miss Juch, at the last concert, sang her aria from "Der Freischuetz" with piano accompaniment, instead of an orchestral accompaniment, and why Mme. Carreno played without the orchestra, one of the directors of the Choral Society informed us that the artist arrived too late for rehearsal on the day of the concert, coming at 12 o'clock instead of 9 o'clock A. M. As the members of the orchestra were already tired out by three hours continual work, and the piano was a quarter of a tone too high in pitch, rendering it impossible to play with the orchestra, the change had to be made. That this could not be obviated, no one regretted more than the directors.



MME. LOUISE NATALI.

THE New American Opera Company, under the able management and leadership of Mr. Heinrichs, has just closed an engagement in this city, that proved a success in all respects. The troupe, as a whole, is excellent. The orchestra, (that important but often neglected factor of a good operatic performance) though not very large, is sufficient, and, above all, is handled with consummate skill. The same thing can be said of the chorus. The soloists, all good artists, vie with each other in giving a correct interpretation of their respective roles and not (as is often the case) in trying to make themselves personally conspicuous at the expense of the true proportions of the art-work which they are engaged to properly set forth. All these things together result in a remarkably well-balanced performance which is really artistic and thoroughly enjoyable.

To say that the season just closed was a surprise to St. Louis opera-goers, is to put the facts all too mildly; indeed it was a series of surprises, each succeeding performance seeming to surpass the preceding one in perfection and finish, as each audience surpassed in numbers that of the previous night. Without in the least detracting from the praise due to the other artists of the troupe, it is certain that the surprise of surprises was the wonderful artistic work done by Mme. Natali, the leading prima donna of the company, and the lady whose cheerful countenance serves to brighten this page. Mme. Natali is a St. Louis girl. She began her career on the stage in this city some eight years ago, in light opera, since which time she had not been heard here. At that time, she had had no systematic training for the stage, and, though she exhibited a voice of good quality and exceptional range and sang her parts in a musicianly manner, her voice lacked somewhat in fullness and her acting was that of a talented amateur. Since then, reports of her great advancement in her chosen profession had, from time to time, reached the ears of her St. Louis acquaintances, but it is as true of St. Louis as of any other place (sometimes we think it even more so) that "a prophet is not without honor save in his own country," and these reports were all taken cum grano salis by those who had last known her as only a talented amateur. It was by no

means an unfriendly audience, but it was certainly one which was disposed to be very critical that Mme. Natali had to face on the opening night in the role of *Leonora* of "The Troubadour." Her first scene assured her a hearing; the second won the good will of the public; the third established her claims to be considered an artist of the first rank. She had won the day and could say with Caesar: "Veni, Vidi, Vici!" Yet there was a lurking doubt whether she could sustain herself; whether her subsequent performances would not prove inferior to the first. Now, it so happened that the second principal soprano was unable to appear before the Saturday matinee and that (more mindful of the manager's interests than *prime donne* usually are) Mme. Natali came to the rescue and sang in seven out of the eight operas given, giving all ample opportunity to judge of her work. On the second night, as *Violetta* "La Traviata," she was more brilliant still. Then followed, in rapid succession "Maritana," "Daughter of the Regiment," "Faust" and "Lucia," in all of which she repeated her successes, passing from role to role with wonderful versatility, excellent in all. At the last performance, in the

mad scene of "Lucia" the now captivated auditors fairly rose to their feet, and by their numerous and enthusiastic recalls proved to the worthy artist that she was at least unreservedly acknowledged as a prophetess and anointed as a high-priestess of art in her own country.

The question which has so often been asked: "Who is to take the place of the obsolescent glories of the American stage, such as Kellogg, etc.?" To hear Mme. Natali is to have the question answered.

It must not be supposed that Mme. Natali, Topsy-like has "just grown" to what she is now. She has climbed to the height she occupies by means of long and faithful labor. We have said that even at her debut, when entirely inexperienced, she sang in a musicianly manner. This was because, even then, she was a musician. She had been a pupil of the Messrs. Kunkel, was an able pianist and had a fair knowledge of harmony and composition. She was besides an excellent reader of music. In her recent memoirs, Mme. Marchesi, the famous teacher of *bel canto*, insists upon the fact that the proper study of singing implies, indeed presupposes, the seri-

ous study of the piano and of musical composition. When, therefore, after several years of faithful self-culture Mme. Natali betook herself to Paris for a year's hard practice under the renowned teacher we have just named, she had the necessary foundation of solid musical knowledge which made it possible for her to study usefully, and fully fit herself for the position she now not only occupies but thoroughly fills.

To hear Mme. Natali speak of Mme. Marchesi, on the one hand, and upon the other, to read some of the letters which Mme. Marchesi has written to this country in reference to her pupil, it would puzzle one to determine which admired the other the most. As it is evident that each deserves the praise bestowed upon her by the other, there can be no valid objection to that little "mutual admiration society." With the modesty of true merit, Mme. Natali attributes no small share of her success to her early teachers. One of them has gone to his rest; the other here wishes her all the triumphs which her excellent work deserves.

ALFRED G. ROBYN,
PIANIST AND ORGANIST,
Address, 3714 Pine Street.

HENRY GROFFMAN, (BASSO.)
Engages for Concert, Oratorio and Opera, Basso of
Temple Israel. Address, 716 Olive St.

VICTOR EHRLING,
PIANIST OF MENDELSSOHN QUINTETTE CLUB.
Music Rooms, 104½ North Broadway.

MME. ADELA LUCY, (Pupil of Ettore Barila),
CONCERT AND ORATORIO SOPRANO.
Pupils Received. Residence, 1809 Bacon St.

J. J. VOELLMECKE,
TEACHER OF PIANO AND ORGAN,
Director Nord St. } 8912 Evans Ave. } Organist St.
Louis Bundes-Chor. } Michaels Church.

WAYMAN C. MCCREERY, (TENOR.)
Bus. Mgr. of HATTON GLEE CLUB,
CHOIRMASTER CHRIST CHURCH CATHEDRAL.
Address, 705 Pine St.

ARTHUR D. WELD, (BARITONE SOLOIST.)
Engages for Concert, Oratorio, and Opera.
Address, 2221 Chestnut Street, St. Louis.

JOHN A. ROBINSON (Stenographer),
BARITONE,
Engages for Concerts and Literary Entertainments.
Address, 506 Olive St.

W. M. PORTEOUS,
BASSO-CANTANTE SOLOIST,
For Concert, Opera or Oratorio. Director 2nd Baptist Church
Choir. Address, 3135 Laclede Ave.

MRS. A. F. NEWLAND,
TEACHER OF PIANO,
Address, 2730 Washington Ave.

JAMES M. NORTH,
VOCAL TEACHER,
Music Rooms, 914½ Olive St.

W. H. POMMER,
ORGANIST SOCIETY OF ETHICAL CULTURE,
TEACHER OF PIANO AND VOICE,
Address, 3709 Evans Ave.

AUGUST HALTER, ORGANIST,
Organist Second Baptist Church.
Address, 1314 N. Leffingwell Ave.

MRS. JOSEPH W. WOOD, (ALTO.)
Engages for Concert and Church.
Address, 3007 Montgomery St.

MADAME YSIDORA E. CLARKE,
VOCAL CLASS, BEETHOVEN CONSERVATORY,
1603 Olive St., St. Louis, Mo.

AUGUST ROSEN,
ORGANIST THIRD CONGREGATIONAL CHURCH.
Home Salesman with Estey & Camp.
Residence, 1904 Coleman St.

J. C. DEAGAN, CLARINETIST,
PEOPLE'S THEATRE ORCHESTRA.
Address, 1004 Market St.

CHARLES H. PARTEE, (BANJO SOLOIST.)
Vocalist, Composer, Teacher of the Banjo and Mandolin.
Instruction Parlors, 1616 Pine St.

MISS CHARLOTTE H. HAX-ROSATTI,
PROFESSOR OF THE FINEST SCHOOL OF ITALIAN SINGING
Address care of Kunkel Bros.

JOSEPH OTTEN,
CONDUCTOR ST. LOUIS CHORAL SOCIETY.
PIANO-FORTE INSTRUCTION.
2344 Olive St., St. Louis, Mo.

AUGUST MEYER,
TEACHER OF ZITHER,
Address, 1220 Park Ave., St. Louis.

MISS CARRIE VOLLMAR,
PIANIST AND TEACHER,
Organist Bethel M. E. Church. Residence 2135 Sidney St.

MISS JULIA VOLLMAR, (SOPRANO.)
Engagements accepted for Church or Concert.
Address, 2135 Sidney St.

O. F. MOHR,
TEACHER OF PIANO.
Address, 615 South Fourth St.

MISS CLARA STUBBLEFIELD,
PIANIST AND TEACHER.
Address, 2711 Lucas Ave.

MRS. KATE J. BRAINARD,
TEACHER OF VOCAL MUSIC.
Special attention given to Oratorio and Ballad Singing.
Address, Mary Institute, Beaumont and Locust Sts.

W. C. CROUSE,
PIANO TUNER,
With Jesse French Piano & Organ Co.
902 Olive St., St. Louis, Mo.

CHARLES H. GALLOWAY, Pianist & Organist.
Organist St. George's Episcopal Church,
Address, 2616 Goode Ave.

MISS LILY GAVIN, (SOPRANO.)
Church and Concert Soprano.
Pianoforte and Vocal Instruction. Address, 2619 Elliot Ave.

GEORGE VIEH,
TUNER AND REPAIRER OF PIANOS & ORGANS.
Office with Schar Bros., 1000 Olive St. Res. 2001 California Av.,
St. Louis. Orders by postal card promptly attended to.

MRS. EMILIE HELMERICHs,
TEACHER OF PIANO AND VOICE
English, German, French, Italian and Latin.
Music Rooms and Residence, 2625 South 7th St.

MISS L. WRAY GAREY,
PIANIST AND TEACHER.
Address, in care of Kunkel Bros.

MUSICAL MERCHANDISE.

ERNEST R. KROEGER,
Address, 3315 Laclede Ave., St. Louis, Mo.

PROF. L. BRUN, (CLARINETIST.)
Engages for Miscellaneous Concerts.
Address, care of Aschenbroedel Club, Box 10, 604 Market St.

SMITH & OWENS PRINTING CO.
318 NORTH THIRD STREET.
All classes of Printing promptly executed.

MRS. E. DUSSUCHAL-EHLERT,
ALTO OF TEMPLE ISRAEL,
Engages for Concert and Oratorio.
Address, care St. James Hotel, St. Louis.

LOUIS HAMMERSTEIN,
PIANIST AND ORGANIST,
Address, 1710 Hickory St.

C. I. WYNNE & CO.
General Music Dealers.
All the Latest Music in Stock as soon as Published.

MRS. F. H. LEE,
TEACHER OF PIANO,
Address, 1101 Leonard Ave.

LOUIS MAYER, CONDUCTOR OF ORCHESTRAS.
Teacher of Violin, Violoncello, and Instrumentation.
Address, 2000 Papin St.

ORDERS PROMPTLY FILLED. CATALOGUES FREE.

FRED W. NORSCH, (PIANIST.)
Conductor of Orpheus Saengerbund and St. Louis Damenchor.
Address, 2607 Marcus Ave.

MRS. MATTIE HARDEY, (ALTO.)
Engages for Concert and Oratorio.
Address 2813A Clark Ave.

916 Olive Street, St. Louis, Mo.
Western Agents for Bay State Guitars.

MRS. GEORGIA LEE CUNNINGHAM,
SOPRANO,
Engages for Concerts and Oratorio.
Soprano Second Presbyterian Church. Address, 2907 Pine St.

MAX BALLMAN,
TEACHER OF VOCAL MUSIC.
Music Rooms, 104½ North Broadway.

J. ELlicOCK,
Dealer in Musical Instruments and Musical Merchandise.
Country orders solicited. Send for illustrated catalogue.
2415 N. Broadway, ST. LOUIS, MO.

GEORGE ENZINGER,
TEACHER OF PIANO AND ORGAN
Address, 2624 Rutger St.

M. A. GILSINN,
ORGANIST OF ST. XAVIERS' CHURCH,
PRINCIPAL OF MUSIC MO. SCHOOL FOR THE BLIND.
Residence, 3855 Bell Ave.

A. SHATTINGER,
No. 10 South Broadway, ST. LOUIS, MO. Dealer in Musical
Instruments, Sheet Music and Music Books. Lowest prices
and best goods. Correspondence solicited. Catalogue free.

GEORGE F. TOWNLEY,
TENOR CHRIST CHURCH CATHEDRAL,
Open for Concerts or Oratorio, Address, 2639 Pine.

MISS NELLIE HAYNES, (SOPRANO.)
Soprano Grand Ave. Presbyterian Church.
Address, 205 South 22d St.

H. BOLLMAN & SONS,
No. 1100 Olive Street, - - - St. Louis, Mo.
Music Publishers and Dealers in any Musical Merchandise.
Send for Catalogue.

GEORGE H. WISEMAN, (BARITONE),
CHOIRMASTER ST. GEORGE'S CHURCH.
Address, 3308 Morgan St.

OTTO ANSCHUETZ,
PIANIST AND TEACHER,
Address, 1011 Morrison Ave., St. Louis.

SMITH'S MUSIC HOUSE, Warerooms, 1522 Olive St.
Sole Agent for Schmer & Co.'s, Ivers & Pond, Hallett & Cum-
ston and Wyman & Co.'s Pianos, and Newman Bro.'s Organs.
Sheet Music and Musical Merchandise of all kinds.

GEO. H. HUTCHINSON,
TEACHER OF PIANO AND HARMONY,
Address, 3136 Chestnut St., St. Louis, Mo.

P. ROBERT KLUTE,
TEACHER OF PIANOFORTE.
Address, 1121 North 19th St.

T. BAHNSEN,
Piano Manufacturer,

G. A. KISSEL, ORGANIST St. John's Church.
Manager "Olympia Quartette Club."
Residence, 916 Autumn St.

ROSCOE WARREN LUCY, CONCERT PIANIST.
ORGANIST AND TEACHER OF MUSIC.
Address, 1809 Bacon Street.

**T. Bahnsen Pianos surpass all others in TONE,
DURABILITY and FINISH.**

H. H. DARBY,
ORGANIST AND DIRECTOR,
CHRIST CHURCH CATHEDRAL.
Teacher Voice, Organ and Piano. Music Rooms, 1102 Olive St.

SEV. ROB. SAUTER,
TEACHER OF VIOLIN,
Address, 923 Hickory St.

Warerooms: 1520 Olive St.
Received first premium St. Louis Fair, 1887 and 1888.
against all competitors.

MOMENTO GIOIOSO.

Morceau Poétique.

Maurice Moszkowski,
Op. 42. N° 3.

Molto vivace. ♩ - 80.

con spirito.
p
Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *f* *Ped.* *

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has two measures. The piano accompaniment features a prominent bass line in the left hand and a more active melody in the right hand. The voice part enters in the second measure of the first system and continues through the end of the second system. The score is marked with various musical notations, including notes, rests, and fingerings.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 2/4. The score consists of six measures. The first measure has a treble clef and a key signature of one flat. The second measure has a bass clef and a key signature of one flat. The third measure has a treble clef and a key signature of one flat. The fourth measure has a bass clef and a key signature of one flat. The fifth measure has a treble clef and a key signature of one flat. The sixth measure has a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and accidentals. The lyrics "The Rose Tree" are written below the piano part. The tempo marking "Allegretto" is written above the first measure. The dynamic marking "ten." is written above the fourth and fifth measures.

ten.

espressivo.

leggero.

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a piano accompaniment. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The melody consists of a series of eighth and sixteenth notes, with some rests. The piano accompaniment features a steady eighth-note bass line and chords. The score is divided into two systems, each with a repeat sign at the beginning. The first system ends with a double bar line, and the second system ends with a final double bar line. The title "The Rose Tree" is written in a decorative font at the top right of the page.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a key signature of two flats (B-flat and E-flat) and a common time signature. It features a series of chords and single notes, with fingerings 5, 4, 3, 2, 1 indicated above the first five measures. The bass staff also begins with two flats and contains a series of chords and single notes, with fingerings 5, 4, 2, 1 indicated below the first five measures. The second system continues the piece, with the treble staff showing a key change to one flat (F major or D minor) and the bass staff showing a key change to two flats. The piece concludes with a final chord in the treble staff and a final note in the bass staff, with a 'r. h.' (right hand) marking above the final measure.

This page of piano sheet music is written in B-flat major and consists of six systems of staves. The notation includes various musical elements:

- System 1:** Features a series of triplets in both the treble and bass staves, marked with fingerings 1, 2, 3.
- System 2:** The treble staff begins with a *brillante* marking. It contains a long, flowing melodic line with many slurs and fingerings (1, 2, 3, 4, 5). The bass staff has a few notes and a *Ped.* marking.
- System 3:** The treble staff continues the melodic line with complex slurs and fingerings. The bass staff has a *mf* marking and several *Ped.* markings.
- System 4:** Both staves feature intricate patterns with many slurs and fingerings. Multiple *Ped.* markings are present throughout the system.
- System 5:** The treble staff has a *mp* marking. The system is filled with complex melodic and harmonic patterns, including many slurs and fingerings. Several *Ped.* markings are included.
- System 6:** The final system on the page, continuing the complex patterns from the previous system with many slurs and fingerings.

3 2 4 3 2 1

Ped. *

3 2 1 3 2 1 3 5 2 4 3 1 4 3 2 3 2 1 3 2 1 3 2 1 3 5 2 4 3 1 4 3 2

p Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

3 2 1 3 2 1 3 5 3 2 1 3 2 1 3 2 3 1 3 2 1 3 2 1 3 5 3 2 1 3

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

3 2 1 3 2 1 3 2 3 1 2 3 2 1 3 2 1 3 5 2 4 3 1 4 3 2 3 2 1 3 2 1

Ped. Ped. Ped. * Ped. * Ped. * Ped. * Ped. *

3 5 2 4 3 2 3 2 3 1 2 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 1 2 3 4

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 3 2 1 4 2 1 5 4

ff Ped. * Ped. * Ped. * Ped. * Ped. Ped. Ped.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with numerous fingerings (e.g., 2, 1, 4, 3, 2; 5, 4, 3, 2, 1, 4, 3, 2; 1, 4, 3, 2, 1, 2). The bass staff has a simpler accompaniment. Pedal markings (*Ped.*) are present under the first and second measures. An asterisk (*) is located between the first and second measures.

Second system of musical notation. The treble staff continues the melodic development with fingerings like 1, 2, 3, 1; 1, 2, 3, 1; 1, 2, 3, 1; 1, 2, 3, 1. The bass staff provides harmonic support. A *Ped.* marking is at the end of the system, followed by an asterisk (*).

Third system of musical notation. The treble staff features a series of chords and moving lines with fingerings such as 1, 2, 3, 1; 1, 2, 3, 1; 1, 2, 3, 1; 1, 2, 3, 1. The bass staff continues with a steady accompaniment.

Fourth system of musical notation. The treble staff has a more active melodic line with fingerings like 5, 4, 1; 2, 1, 2, 5; 1, 2, 5, 4; 1, 2, 5, 4. The bass staff has a corresponding accompaniment. A *Ped.* marking is at the beginning of the system, followed by an asterisk (*).

Fifth system of musical notation. The treble staff shows a melodic line with fingerings like 4, 1, 2, 5, 4, 1; 2, 4, 5, 2, 1, 4. The bass staff has a simple accompaniment. Dynamic markings *ff* and *sfz* are present.

Sixth system of musical notation. The treble staff features a melodic line with fingerings like 5, 4, 2, 1, 4, 3; 4, 3, 4, 3; 4, 3, 1, 2. The bass staff has a simple accompaniment. Dynamic markings *sfz* and *fffz* are present. A *Ped.* marking is at the beginning of the system, followed by an asterisk (*).

NOVELLOZZA.

Benjamin Godard.

Andantino ♩ - 80.

The musical score is written for piano and bass. It begins with a tempo marking of 'Andantino' at 80 beats per minute. The key signature has two sharps (F# and C#). The score is divided into four systems. The first system includes a piano (p) dynamic and several 'Ped.' (pedal) markings with asterisks. The second system features a crescendo (cres.), a fortissimo (f) dynamic, a ritardando (rit.) marking, and an 'a tempo.' marking. The third system includes a piano (pp) dynamic and a crescendo (cres.). The fourth system features a fortissimo (f) dynamic, a piano (p) dynamic, a fortissimo (sf) dynamic, and a crescendo (cres.). The score is filled with complex piano techniques, including triplets, sixteenth-note runs, and various fingerings indicated by numbers 1-5. Pedal markings are frequent throughout the piece.

volante. *Fine*

cres. *ff* *sf* *rall.* *a tempo.*

Ped. Ped. Ped. Ped. Ped.

p *cres.* *mf* *pp* *cres.*

Ped. Ped. Ped. Ped. Ped. Ped.

f *f* *dim.* *p* *rall.* *dim.* *pp*

Ped. Ped. Ped. Ped. Ped. Ped.

p *a tempo cres.* *mf* *pp* *marcato.*

Ped. Ped. Ped. Ped. Ped.

cres. *dim.* *molto rall.*

f

Repeat from the beginning to Fine

Ped.

CRADLE SONG.

(WIEGENLIED.)

H. Kjerulf.

Lento. ♩ 104.
(slow.)

The musical score is written for piano and consists of four systems. Each system includes a right-hand melody, a left-hand accompaniment, and a pedal line. The tempo is marked 'Lento. ♩ 104. (slow.)'. The key signature is D major (two sharps). The first system is marked 'dolce.' and the second system is marked 'dolce. (sweetly)'. The score includes various musical notations such as notes, rests, and fingerings. The pedal line is indicated by notes and rests, showing where the pedal should be used and released.

Copyright Kunkel Bros. 1889.

The proper artistic use of the Pedal in this composition is of the greatest importance. It is therefore indicated by notes and rests instead of the usual Ped. and * as to where it should be used and released.

First system of musical notation. Treble and bass staves with a grand staff. Includes a *Pedal.* line below the bass staff. The music features complex arpeggiated figures in the right hand and sustained chords in the left hand.

Second system of musical notation. Treble and bass staves with a grand staff. Includes a *Pedal.* line below the bass staff. Performance markings include *rit.*, *dim.*, *dolce p a tempo. (sweetly)*, and *una corda (soft pedal)*. The right hand has intricate fingerings indicated by numbers 1-5.

Third system of musical notation. Treble and bass staves with a grand staff. Includes a *Pedal.* line below the bass staff. The music continues with complex arpeggiated patterns and sustained chords.

Fourth system of musical notation. Treble and bass staves with a grand staff. Includes a *Pedal.* line below the bass staff. Performance marking: *tre corde (release soft pedal)*. The right hand features rapid arpeggiated passages with detailed fingerings.

Fifth system of musical notation. Treble and bass staves with a grand staff. Includes a *Pedal.* line below the bass staff. Performance markings include *una corda. (soft pedal)*, *dim. e rall.*, and *ppp*. The music concludes with sustained chords and arpeggiated figures.

MARGUERITE.

(Adolf Jensen.)

Carl Sidus. Op. 200.

Con moto ♩ = 100.

f

Grazioso.

f

mf

Ped. * Ped. * Ped. * Ped. *

Poco meno mosso.

First system of musical notation, marked *Poco meno mosso.* It features two staves with intricate fingerings (1-5, 2-4, 3-1, 4-2) and slurs across measures.

Grazioso. a tempo primo.

Second system of musical notation, marked *Grazioso. a tempo primo.* It includes a *dim.* (diminuendo) marking and a *Ped.* (pedal) instruction with an asterisk.

Third system of musical notation, featuring multiple *Ped.* (pedal) instructions with asterisks.

Fourth system of musical notation, featuring *mf* (mezzo-forte) dynamics and *Ped.* (pedal) instructions with asterisks.

Fifth system of musical notation, marked *rit.* (ritardando) and ending with a *Ped.* (pedal) instruction and an asterisk.

LILY OF THE VALLEY.

POLKA CAPRICE.

Carl Sidus Op. 201.

Polka time ♩ - 88.

This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *f*. Pedal markings (*Ped.*) and asterisks are used throughout. The piece concludes with the word **FINE.** at the bottom right.

Copyright - Kunkel Bros. 1889.

TRIO.

TRIO.

The musical score for the 'TRIO.' section is written for piano. It features a treble and bass staff. The treble staff contains a series of eighth-note triplets, each marked with a '3' and fingerings 1, 2, 3. The bass staff contains a series of chords, each marked with a '3' and fingerings 1, 2, 3, 4. The piece is marked 'Ped.' (Pedal) at the beginning of each measure. The tempo is marked 'Allegretto'.

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef with a key signature of one flat (B-flat). It features a melody of eighth notes, often grouped in triplets and marked with fingerings 1, 2, and 3. The lower staff is in bass clef with a key signature of one flat, providing a harmonic accompaniment with chords and single notes. The piece is divided into two main sections, labeled '1.' and '2.' at the top. The first section consists of six measures, and the second section consists of two measures. Pedal points are indicated by the word 'Ped.' below the bass staff at the beginning of measures 1, 3, 5, 7, and 9. The score concludes with a double bar line and repeat signs.

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff uses a treble clef and the lower staff uses a bass clef. The key signature is one flat (B-flat). The melody in the upper staff is characterized by eighth and sixteenth notes, often beamed together, and includes various fingerings (1-5) and slurs. The bass staff provides a harmonic accompaniment with chords and single notes, also featuring fingerings. Pedal points are indicated by 'Ped.' markings below the bass staff, and asterisks (*) are placed between measures. The score is divided into measures by vertical bar lines.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is written for piano with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 3/4. The first system begins with a mezzo-piano (*mp*) dynamic. The second system begins with a piano (*p*) dynamic. The score includes various musical notations such as triplets, slurs, and fingerings. Pedal markings ('Ped.') are placed below the bass staff at measures 1, 2, 4, 5, 6, 7, and 8. Measure 3 features a repeat sign with first and second endings. Measure 4 includes a fermata over the final chord. Measure 5 has a fermata over the first chord. Measure 6 includes a fermata over the final chord. Measure 7 includes a fermata over the final chord. Measure 8 includes a fermata over the final chord. The score is marked with a copyright notice '© 1900' and a publisher's mark.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The music is written for a grand piano, with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 3/4. The melody in the treble staff is characterized by eighth-note triplets, often beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. Pedal markings ('Ped.') are placed below the bass staff at measures 1, 3, 5, 7, 9, 11, 13, and 15. The piece concludes with a double bar line and a repeat sign at the end of measure 16.

Repeat from beginning to Fine.

THOU'RT LIKE UNTO A FLOWER.

(DU BIST WIE EINE BLUME)

As sung at Dr. Hans von Bülow's Concerts throughout the United States.

Words by H. Heine.

Composed by

Anton Rubinstein.

Moderato. ♩ - 72.

Thou'rt like un-to a flow-er As fair, as
Du bist wie ei-ne Blu-me So hold und
pure as bright; I gaze on thee, and sad-ness steals o'er my heart's de-
schön und rein; Ich schau' dich an, und Weh-muth scheicht mir in's Herz hin-
light; I long on those golden tress-es My fold-ed hands to lay
ein; Mir ist, als ob ich die Hän-de Auf's Haupt dir le-gen sollt

cres - - -

Pray - ing that Heav'n may pre-serve thee So fair, so pure al - way Pray - ing that
 Be - tend, dass Gott dich er - hal - te So rein und schön und hold Be - tend, dass

Ped. Ped. Ped. Ped. Ped. Ped.

- cen - - do. *p*

Heav'n's may pre-serve thee So fair, so pure al - way
 Gott dich er - hal - te So rein und schön und hold

Ped. Ped. * Ped. Ped.

Pray - ing that Heav'n may pre-serve thee
 Be - tend, dass Gott dich er - hal - te

Ped. Ped. Ped. Ped. Ped. Ped.

So fair, so pure al - way
 So rein und schön und hold

Ped. Ped. Ped. *p* Ped. *p*

BECAUSE I DO.

NUN WEIL ICH'S THU.'

Words by F. E. Weatherly

Music by J. L. Molloy.

Moderato ♩ = 88.

Piano introduction in G major, 2/4 time. The melody is in the right hand, and the bass line is in the left hand. The piece is marked 'Moderato' with a tempo of 88 beats per minute. The introduction consists of 16 measures, ending with a double bar line and a repeat sign.

2. Die Luft mit Lieb' be - glü - cket Die Blüth' die Duft ihr giebt, Den
1. Die Bäch - lein see - warts lau - fen, Weil sie den Land - see lieb'n, Die

Vocal melody and piano accompaniment for the first verse. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The piece is marked 'Moderato' with a tempo of 88 beats per minute. The first verse consists of 16 measures, ending with a double bar line and a repeat sign.

1. The riv - ers hur - ry sea - ward, Be - cause they love the sea, The
2. The breez - es love the blos - som That gives them sweet per - fume, The

Piano accompaniment for the second verse. The piano accompaniment is in the left hand, and the vocal melody is in the right hand. The piece is marked 'Moderato' with a tempo of 88 beats per minute. The second verse consists of 16 measures, ending with a double bar line and a repeat sign.

2. Bu - sen den sie schmie - cket, Die Ro - se schüch - tern liebt. Die
1. Re - he wald - warts rau - schen, Der Sonn - hitz' zu ent - flieh'n. Die

1. sun - tir'd deer moves tree - ward For sha - dy is the tree The
2. ro - ses love the bo - som Where - on they blush and bloom The

Vocal melody and piano accompaniment for the third verse. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The piece is marked 'Moderato' with a tempo of 88 beats per minute. The third verse consists of 16 measures, ending with a double bar line and a repeat sign.

2. Luft mit Lieb' be - glü - cket Die Blüth' die Duft ihr giebt, Den
1. Bäch - lein see - warts lau - fen, Weil sie den Land - see lieb'n, Die

1. riv - ers hur - ry sea - ward Be - cause they love the sea The
2. breez - es love the blos - som That gives them sweet per - fume The

2. Bu - sen den sie schmie - cket, Die Ro - se schlich - tern liebt.
 1. Re - he wald - warts rau - - schen, Der Sonn - hitz' zu ent - flieh'n.

Der
 Der

1. sun - tir'd deer moves tree - ward, For sha - dy is the tree. The
 2. ro - ses love the bo - som, Where - on they blush and bloom. The

2. Win - ter liebt den Dom - - pfaff, Der macht kein X für U....., Und
 1. See des Him - mels Spie - - gel, Weil Blau er liebt par - tout....., Und

1. sea shine back to heav - en, Be - cause it loves the blue....., And
 2. win - ter loves the Rob - in, Be - cause it is so true....., And

2. ich lieb' dich, mein Schätzchen, Nun weil nun weil
 1. ich, Schatz zu dir ei - - le, Nun weil nun weil

nun weil ich's thu!
 nun weil ich's thu!

1. I come forth to thee Love, Be - cause be - cause be - cause I do.
 2. I love thee my dar - ling, Be - cause be - cause be - cause I

thu' 2.
 do.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

WITHIN A MILE OF EDINBORO TOWN.

VON EDINBURG KAUM EINE MEILE WEIT.

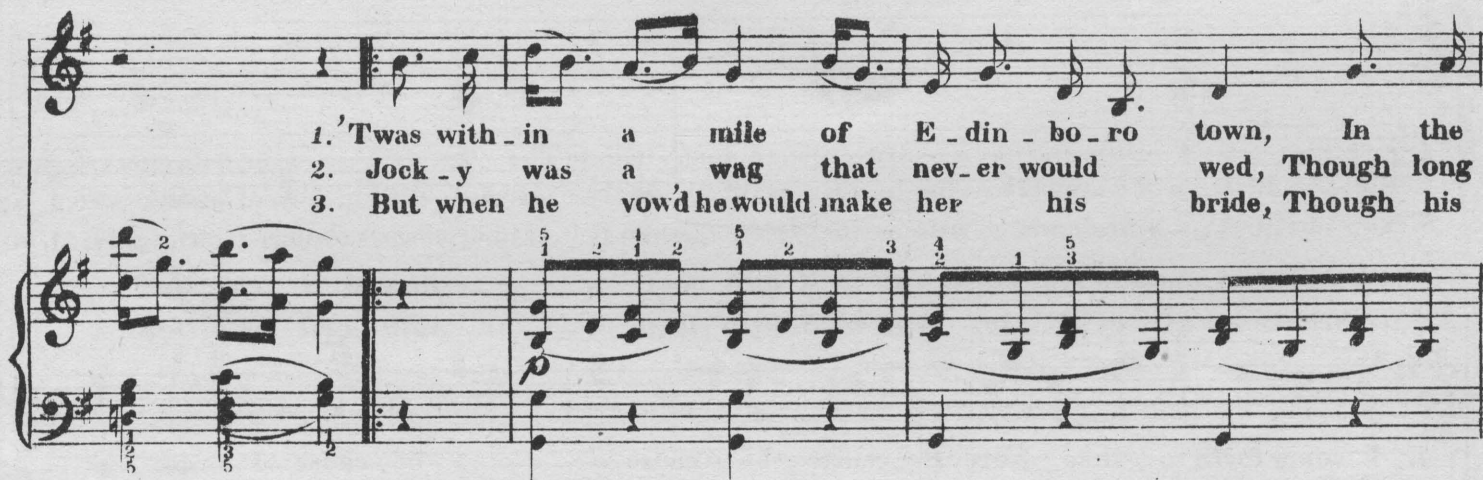
A SCOTCH BALLAD

Lively ♩ - 100.

Lebhaft.



3. Doch als er ge - lob - te ihr zu sein, Ob - schon
2. Bru - der Lat - stig nim - mer dacht' zu frein, Doch jetzt
1. Von der Stadt E - din - burg hoch auf dem Berg In der



1. 'Twas with - in a mile of E - din - bo - ro town, In the
2. Jock - y was a wag that nev - er would wed, Though long
3. But when he vow'd he would make her his bride, Though his

3. sei - ner Her - den nicht viel.....,
2. schau' schon folgt er der Dirn'.....,
1. Ro - sen Zeit just es war.....,

Sie gab ihm ein Küss - chen und
Ihr Brod er - warb sie sich
Wenn Blu - men blüh'n und das



1. ro - sy time of the year....., Sweet flow - ers..... bloom'd and the
2. he had fol - lowed the lass....., Con - tent - ed she earned and eat
3. flocks and herds were but few....., She gave him her hand and a

3. stimm - te ein, Be - theu - rend sein Glück ihr Ziel;
 2. gans al - lein, Und Heu - wen - den thut sie gern;
 1. Heu liegt breit, Und der Schü - fer sein Lieb' sucht gar;

1. grass was down, And each Shep - herd woo'd his dear;
 2. her own bread, And mer - ri - ly turned up the grass;
 3. kiss be - side, And vowed she'd for - ev - er be true;

3. Bruder Lustig flink und frei, Stahl ihr Herz mit Schelmerei, Gelangt zur Kirch sie nicht mehr schrie Nein
 2. Bruder Lustig flink und frei, Stahl ihr Herz mit Schelmerei, Doch schmollend immer noch sie schrie Nein
 1. Bruder Lustig flink und frei, Kiß's süß Jennie beidem Heu, Das Dirnchen schmollt unschamloth schrie Nein
ad libitum.

1. Bon - nie Jock - y blithe and gay Kiss'd sweet Jennie mak - in' hay, The las - sie blush'd and frowning cried: No,
 2. Bon - nie Jock - y blithe and free Won her heart right mer - ri - ly, Yet still she blush'd and frowning cried: No,
 3. Bon - nie Jock - y blithe and free Won her heart right mer - ri - ly, At church she no more frowning cried: No,

1, 2, 3, nein, das geht ja nicht. Ich kann nicht, kann nicht, will nicht, will nicht, will's nicht ge - ben zu.
rit. a tempo.

1, 2, 3, no, it will not do. I can - not, can - not, won - not, won - not, won - not buc - kle too.

Animato.

60 ETUDES MELODIEUSES.

In the following studies, all notes or chords marked with an arrow, must be struck from the wrist.

A. Loeschhorn, Op. 84.

29. *Allegro.* ♩ - 66 ♩ - 88. *mf*

30. *Allegro* ♩ - 100 ♩ - 120. *mf*

ritolce. *mf* *f* *p* *f* *p*

mf *p*

Book II.

Allegro ma non troppo. ♩ - 112 ♩ - 138.

Vivace. ♩ - 100 ♩ - 120.

32

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

Andante espressivo. ♩ - 100 ♩ - 120.

33

33

34

35

36

37

38

39

40

41

42

Allegro moderato. ♩ - 100 ♩ - 120.

34.

This musical score is for the 'The Swan' movement from the Suite for Piano and Violin by Camille Saint-Saëns. It is written for a piano and a violin. The piano part is in the lower register, featuring a series of chords and arpeggios, while the violin part is in the upper register, playing a melodic line with various ornaments and slurs. The score includes fingerings, slurs, and dynamic markings such as 'mf' (mezzo-forte) and 'cres.' (crescendo). The tempo is marked 'Andante'.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with various ornaments and fingerings (e.g., 4, 5, 4, 5, 4, 5, 3, 1, 3, 4, 2, 1, 4, 2, 1, 3, 3, 1). The bass staff contains a bass line with fingerings (e.g., 2, 5, 1, 5, 5, 5, 1, 2, 3, 1, 1, 2, 1, 2, 3, 2, 1, 1). The key signature is one sharp (F#) and the time signature is 2/4.

35.

35. 

The musical score is for a piano introduction and a waltz section. It begins with a treble and bass staff. The introduction consists of two measures, each with a first and second ending. The first ending leads back to the beginning, and the second ending leads to the waltz section. The waltz section is in 3/4 time and features a melody in the treble staff and a bass line in the bass staff. The melody is marked with fingerings and articulation marks. The bass line is marked with fingerings and articulation marks. The waltz section includes dynamics such as *f* (forte) and *mf* (mezzo-forte), and a crescendo marking *cres.* The score is in G major and 3/4 time.

This musical score is for the waltz 'The Merry Widow' (Die lustige Witwe) by Franz Lehár. It is arranged for piano and violin. The piano part is written in G major and 3/4 time, featuring a complex melody with many trills and grace notes. The violin part provides harmonic support and counter-melody. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *f* (forte) and *mf* (mezzo-forte). The score is divided into measures by vertical bar lines, with repeat signs and first/second endings.

36.

36. *mf* *simili.*

Musical score for exercise 36, marked 'mf' and 'simili.'. It consists of a grand staff with a treble and bass clef, 2/4 time signature, and a key signature of one sharp (F#). The melody in the treble clef is composed of eighth and sixteenth notes, with various fingering numbers (1-5) indicated above the notes. The bass line is simpler, with notes and rests, and some fingering numbers (1, 2, 3, 4, 5) indicated below. The exercise is divided into two measures by a double bar line.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The melody consists of eighth and sixteenth notes, with fingerings indicated by numbers 1-5. The bass line consists of quarter and eighth notes. The piece ends with a double bar line. The tempo/mood is indicated by the word "mf" (mezzo-forte) in the middle of the piece.

The musical score for 'The Rose Tree' is presented in a single system with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 3/4. The melody is written in the treble staff, featuring a series of eighth and sixteenth notes with fingerings indicated by numbers 1-5. The bass staff provides a simple harmonic accompaniment with eighth and sixteenth notes, also with fingerings. A dynamic marking of *mf* (mezzo-forte) is placed between the staves. The piece concludes with a final cadence in the treble staff.

[illegible]

Andante cantabile. ♩ - 60 ♩ - 80.

37. *Andante cantabile.* ♩ - 60 ♩ - 80.

legato. *simili.*

[illegible]

Allegro con brio. ♩ - 100 ♩ - 132.

38. *f* *mf*

sf *cres.* *f* *p* *espressivo.*

f *sf*

mf *f*

mf *cres.* *f* *sf*

mf *p* *mf* *sf* *f*

Andante con moto. ♩ - 112 ♩ - 144.

39

The musical score consists of six systems, each with a treble and bass staff. The key signature has one flat (B-flat). The tempo is *Andante con moto*, with a range of 112 to 144 beats per minute. The piece begins at measure 39. The right hand features a melodic line with various ornaments, slurs, and fingerings (1-5). The left hand provides a harmonic accompaniment with chords and single notes, also including fingerings. Dynamics include piano (*p*) and forte (*f*). The notation includes various musical symbols such as slurs, ornaments, and fingerings.

Allegretto grazioso. ♩ - 76 ♩ - 88.

40. *mf* *simili.*

Moderato. ♩ - 72 ♩ - 84.

41. *simili.*

1 2 4 1 2 4 1 3 4 5 3 4 3 5 1 2 5 1 2 4 1 2 5 1 3 4

p *mf*

1 2 4 1 2 4 1 3 4 5 3 4 3 1 2 4 1 2 4 1 3 4 5 3 4 3 1 2 4

1 3 5 1 2 5 1 2 5 1 2 5 1 2 4 1 3 5 1 2 4 1 3 5 1 2 4 5 2 4 2 1 2 5 1 2 4

1 3 5 1 3 5 1 3 5 1 3 5 1 2 4 1 2 5 1 2 4 1 3 5 1 3 5 1 2 5 1 2 4

1 3 5 1 3 5 1 2 5 1 2 4 1 2 5 1 2 4 1 2 5 1 2 4 1 2 4 5 4 2 1 1 2 4 5 4 2 1

pp *Ad.* *

Tempo di Valse. ♩ - 126♩ - 80.

42. *p dolce.* *simili.*

mf

First system of a piano piece. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand plays a steady accompaniment of eighth notes. Dynamics include *f* (forte) and *p* (piano). The tempo/mood is indicated as *leggiere.* (light).

Second system of the piano piece. It continues the melodic and accompanimental patterns. The system concludes with a double bar line and two endings, labeled 1 and 2.

Allegro con fuoco. ♩ - 100 ♩ - 132.

Third system, marked with the number 43. The tempo changes to *Allegro con fuoco.* The right hand has a more active, eighth-note melody. The left hand continues with a rhythmic accompaniment.

Fourth system of the *Allegro con fuoco* section. It features rapid sixteenth-note passages in the right hand. The dynamic *mf* (mezzo-forte) is indicated.

Fifth system of the *Allegro con fuoco* section. The right hand continues with intricate sixteenth-note figures. The dynamic *f* (forte) is used towards the end of the system.

Sixth system of the *Allegro con fuoco* section. The right hand has a very fast, continuous sixteenth-note run. The left hand provides a steady accompaniment. The system ends with a final chord.

♩ - 100 ♩ - 132.

Andantino.

44. *p* *simili.*

simili.

cres.

f *p* *mf*

decres.

f

p

Red. *

HEATHER BELLS WALTZ.

J. KUNKEL.

SECONDO.

Vivo. $\text{♩} = 100$.

The musical score is written for piano and is divided into four systems. The first system includes a 'Primo' part in the treble clef and a 'Ped.' (pedal) part in the bass clef. The second system continues the accompaniment. The third system features a more active treble part with chords. The fourth system concludes with a final flourish in the treble and a bass line ending with a first ending bracket.

Copyright Kunkel Bros. 1876.

HEATHER BELLS WALTZ.

J. KUNKEL.

Viv. $\text{♩} = 100.$

PRIMO

The musical score is written for a single system (PRIMO) in 3/4 time, marked 'Viv. 100'. It consists of four systems of music, each with a treble and bass staff joined by a brace. The key signature has one flat (B-flat). The first system begins with a forte (*f*) dynamic and features a series of eighth-note patterns with fingerings (1, 2, 3, 4) and accents. The second system includes a piano (*p*) dynamic and a section marked 'Red.' with a note 'or thus.' followed by an alternative phrasing. The third system continues the eighth-note patterns. The fourth system concludes with a mezzo-forte (*mf*) dynamic and a final flourish. Various musical notations such as slurs, ties, and fingerings are used throughout to guide the performer.

SECONDO.

mf

cres:

Red. *

ff

rf p

Red. *

ff

rf p

Red. *

1.

2.

f

f

rf

ff

f

3

Red. *

8
or thus. PRIMO.

8^a

mf

8^a

f *mf*

Red. *

8^a

ff *p* *f*

Red. *

8^a

f *mf* *ff* *f* *p*

Red. *

8^a 1^a 2^a

f *f* *mf* *ff* *f* *p*

Red. * Red. * Red. *

SECONDO.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music is marked with a piano (*p*) dynamic. The right hand plays a series of chords, while the left hand plays a single-note bass line.

The second system of musical notation continues the piece. It includes a *cres:* (crescendo) marking. The right hand features a complex passage with a large '7' and a curved line, and is marked with a forte (*f*) dynamic. The left hand continues with a single-note bass line. Below the staff, there are markings: *Red.* followed by an asterisk, and *Red.* followed by an asterisk.

The third system of musical notation shows a change in the right hand's texture, with more complex chords and a forte (*f*) dynamic. The left hand continues with a single-note bass line. Below the staff, there are markings: *Red.* followed by an asterisk, and *Red.* followed by an asterisk.

The fourth system of musical notation begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The right hand plays a series of chords, while the left hand plays a single-note bass line. Below the staff, there is a marking: *Red.* followed by an asterisk.

The fifth system of musical notation continues the piece with a series of chords in the right hand and a single-note bass line in the left hand. The key signature remains two flats.

or thus.

PRIMO.

8^a

8^a

8^a

Cantabile.

8^a

SECONDO.

PRIMO.

SECONDO.



PRIMO.

leggiero.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth-note patterns with fingerings (e.g., 4, 3, 4, 2, 1, 4) and dynamic markings (e.g., *8^a*). The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff shows more complex eighth-note runs with fingerings (e.g., 3, 4, 3, 4, 4, 3, 4, 3). The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff features eighth-note patterns with fingerings (e.g., 4, 3, 2, 1, 3, 2, 1, 4). The bass staff includes a section with a repeat sign.

Fourth system of musical notation. The treble staff continues with eighth-note patterns and fingerings (e.g., 4, 3, 2, 1, 3, 4, 3, 4). The bass staff has a section with a repeat sign.

Fifth system of musical notation, concluding the piece. The treble staff shows eighth-note patterns with fingerings (e.g., 4, 3, 2, 1, 3, 4, 3, 4). The bass staff includes a section with a repeat sign. The system ends with a double bar line and a fermata.

And.

*

SECONDO.

The first system of musical notation features a grand staff with a treble clef and a bass clef. The treble staff contains a melodic line with eighth-note runs, marked 'Primo.' and 'f'. The bass staff contains a harmonic accompaniment with sustained notes and a 'Ped.' (pedal) marking. A dynamic shift to 'p' (piano) occurs in the final measure of the system.

The second system continues the musical piece. The treble staff features a series of chords, while the bass staff provides a steady accompaniment. A 'p' (piano) dynamic marking is present in the middle of the system.

The third system consists of a series of chords in the treble staff and a rhythmic accompaniment in the bass staff.

The fourth system concludes the piece. It features a series of chords in the treble staff and a rhythmic accompaniment in the bass staff. The system ends with a final melodic flourish in the treble staff, marked 'f' (forte).

PRIMO.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains six measures of music, each featuring a descending eighth-note scale. Above the first four measures are fingerings: 4 2 4 2, 4 2 4 2, and 4 2 4 2. Above the fifth measure is a fingering: + 1 + 2. Above the sixth measure is a fingering: 1 2 4 2. The lower staff is in bass clef and contains six measures, mostly with rests. In the first, third, and fifth measures, there is a triplet of eighth notes. In the second, fourth, and sixth measures, there is a single eighth note. The first measure is marked with a *Red.* (Reduction) and the fifth measure is marked with a *p* (piano).

The second system of musical notation consists of two staves. The upper staff continues the descending eighth-note scale from the first system. Above the first measure is a fingering: 3. Above the second measure is a fingering: 1. Above the third measure is a fingering: 3. Above the fourth measure is a fingering: +. Above the fifth measure is a fingering: 3 2 1. Above the sixth measure is a fingering: 1. The lower staff continues with rests and single eighth notes. The first measure is marked with a *Red.* and the fifth measure is marked with a *p*. An asterisk (*) is placed below the first measure of the lower staff. An alternative fingering for the fifth measure of the upper staff is shown above the staff, labeled "or thus."

The third system of musical notation consists of two staves. The upper staff continues the descending eighth-note scale. Above the first measure is a fingering: 3. Above the second measure is a fingering: 1. Above the third measure is a fingering: 3. Above the fourth measure is a fingering: +. Above the fifth measure is a fingering: 3 2 1. Above the sixth measure is a fingering: 1. The lower staff continues with rests and single eighth notes. The first measure is marked with a *Red.* and the fifth measure is marked with a *p*. An asterisk (*) is placed below the first measure of the lower staff. An alternative fingering for the fifth measure of the upper staff is shown above the staff, labeled "or thus."

The fourth system of musical notation consists of two staves. The upper staff continues the descending eighth-note scale. Above the first measure is a fingering: 3. Above the second measure is a fingering: 1. Above the third measure is a fingering: 3. Above the fourth measure is a fingering: +. Above the fifth measure is a fingering: 3 2 1. Above the sixth measure is a fingering: 1. The lower staff continues with rests and single eighth notes. The first measure is marked with a *Red.* and the fifth measure is marked with a *p*. An asterisk (*) is placed below the first measure of the lower staff. An alternative fingering for the fifth measure of the upper staff is shown above the staff, labeled "or thus."

SECONDO.

mf

cres:

piu mosso.

Red. *

Red. *

Red. *

8
or thus.  PRIMO.

8^a



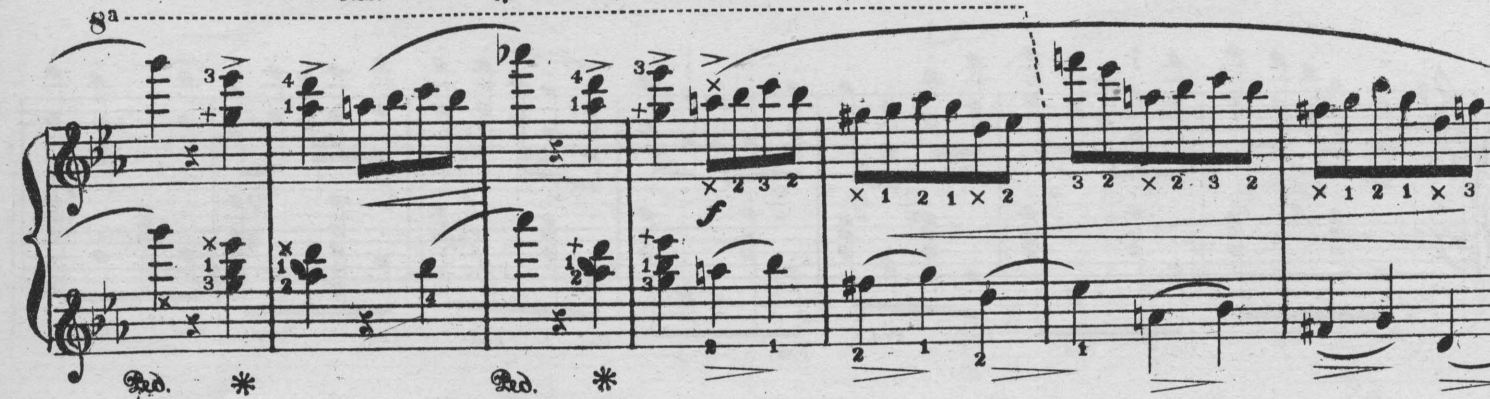
8^a



piu mosso.



8^a



8^a



L'INGENUE.

GAVOTTE

New Revised Edition

Luigi Arditi.

Tempo di Gavotte.

sempre stuccato.

sempre staccato.

p

mp

poco cres.

mf

mfz

Ped.

Copyright, Kunkel Bros. 1889.

Handwritten musical score system 1. Treble and bass staves. Treble staff includes fingerings (1-5) and dynamics *mf* and *dim.*. Bass staff includes fingerings (1-5) and multiple *Ped.* markings.

Handwritten musical score system 2. Treble and bass staves. Treble staff includes fingerings (1-5). Bass staff includes fingerings (1-5) and multiple *Ped.* markings, including one with an asterisk.

Handwritten musical score system 3. Treble and bass staves. Treble staff includes fingerings (1-5). Bass staff includes fingerings (1-5) and multiple *Ped.* markings.

Handwritten musical score system 4. Treble and bass staves. Treble staff includes fingerings (1-5). Bass staff includes fingerings (1-5) and multiple *Ped.* markings, including one with an asterisk. Dynamics *mf* and *f* are present.

Handwritten musical score system 5. Treble and bass staves. Treble staff includes fingerings (1-5). Bass staff includes fingerings (1-5) and multiple *Ped.* markings. Dynamics *p*, *dim.*, and *pp* are present.

First system of musical notation. Treble and bass staves. Dynamics: *p* (piano), *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo). Fingerings are indicated by numbers 1-5 above or below notes.

Second system of musical notation. Treble and bass staves. Dynamics: *mf*, *dim.* (diminuendo), *p*. Pedal markings (*Ped.*) are present under the bass staff. Fingerings are indicated by numbers 1-5.

Third system of musical notation. Treble and bass staves. Dynamics: *pp* (pianissimo). Pedal markings (*Ped.*) are present under the bass staff. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation. Treble and bass staves. Dynamics: *ppp* (pianississimo). Pedal markings (*Ped.*) are present under the bass staff. A decorative asterisk (*) is at the end of the system. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation. Treble and bass staves. Dynamics: *risoluto.* (resolute), *un poco cres.* (a little crescendo), *ff* (fortissimo), *pp* (pianissimo), *ff* (fortissimo). Pedal markings (*Ped.*) are present under the bass staff. Fingerings are indicated by numbers 1-5.

Noack & Kassel formerly with J. Moxter & Co., have opened the West End Piano Repairing Co., at 2646 Olive Street. They warrant first class work and make a specialty of tuning, repairing and polishing pianos.

STATE OF OHIO, CITY OF TOLEDO,
Lucas County, S. S.

FRANK J. CHENEY makes oath that he is the senior partner of the firm of F. J. CHENEY & CO., doing business in the City of Toledo, County and State aforesaid and that said firm will pay the sum of ONE HUNDRED DOLLARS for each and every case of Catarrh that cannot be cured by the use of HALL'S CATARRH CURE.

Sworn to before me and subscribed in my presence this 6th day of December, A. D. '86,
A. W. GLEASON,
Notary Public.

Hall's Catarrh Cure is taken internally and acts directly upon the blood and mucus surfaces of the system. Send for testimonials, free.
Sold by Druggists, 75 cents. F. J. CHENEY & CO., Toledo, O.

Dvorak's "Stabat Mater" was given for the second time at the Church of the Messiah, on Sunday afternoon, Dec. 30th. The performance was even smoother and more satisfactory than before.

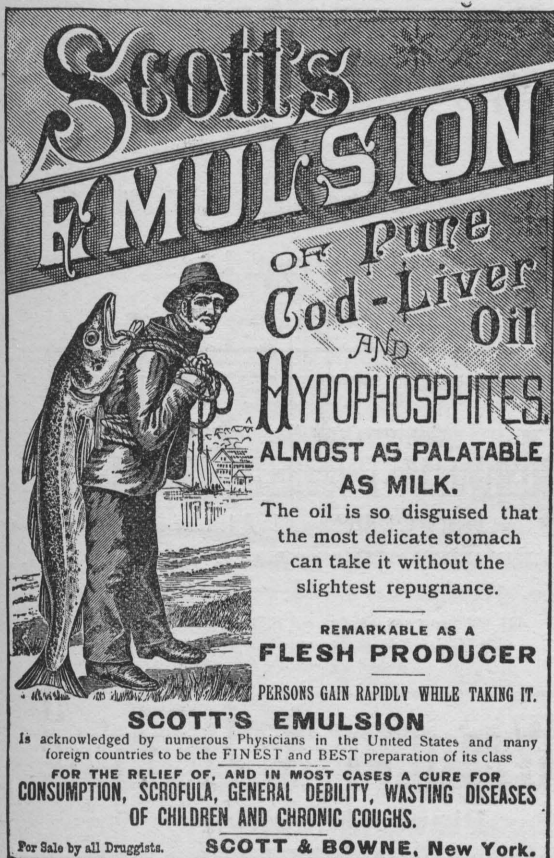
Clarke—Madame Ysidora E. Clarke, who had hoped to take a pleasure trip to Boston during the holidays, and shake hands with old friends, was obliged to forego it, on account of a press of professional business.

North—J. M. North has returned from a holiday trip to New York, where he visited his father, a very hale man of 79 years. Mr. North has taught here the past twenty-three years and has been very successful. His recreations are spent in the fields and he is a keen lover of nature and a close student.

Smith—Miss Katie Smith, a promising young alto, took part in the concert given by the Holy Name Choral Society. She has entered into serious study, and we hope to hear of her success at some future date.

CATARRH. { CATARRHAL DEAFNESS—HAY FEVER. }
A NEW HOME TREATMENT.

Sufferers are not generally aware that these diseases are contagious, or that they are due to the presence of living parasites in the lining membrane of the nose and eustachian tubes. Microscopic research, however, has proved this to be a fact, and the result is that a simple remedy has been formulated whereby Catarrh, catarrhal deafness and hay fever are permanently cured in from one to three simple applications made at home by the patient once in two weeks. N. B.—For catarrhal discharges peculiar to the females (whites) this remedy is a specific. A pamphlet explaining this new treatment sent on receipt of ten cents by A. H. Dixon & Son, 303 West King St., Toronto, Canada.—SCIENTIFIC AMERICAN.
Sufferers from catarrhal troubles should carefully read the above



Scott's Emulsion

OF Pure Cod-Liver Oil AND Hypophosphites.

ALMOST AS PALATABLE AS MILK.

The oil is so disguised that the most delicate stomach can take it without the slightest repugnance.

REMARKABLE AS A FLESH PRODUCER

PERSONS GAIN RAPIDLY WHILE TAKING IT.

SCOTT'S EMULSION

is acknowledged by numerous Physicians in the United States and many foreign countries to be the FINEST and BEST preparation of its class FOR THE RELIEF OF, AND IN MOST CASES A CURE FOR CONSUMPTION, SCROFULA, GENERAL DEBILITY, WASTING DISEASES OF CHILDREN AND CHRONIC COUGHS.

For Sale by all Druggists. SCOTT & BOWNE, New York.

A Skin of Beauty is a Joy Forever.

DR. T. FELIX GOURAUD'S

ORIENTAL CREAM OR MAGICAL BEAUTIFIER.



PURIFIES AS WELL AS BEAUTIFIES the Skin. No other cosmetic will do it.

Removes Tan, Pimples, Freckles, Moth-Patches, Rash and Skin diseases, and every blemish on beauty, and defies detection. It has stood the test of 37 years, and is so harmless we taste it to be sure the preparation is properly made. Accept no counterfeit of similar name. The distinguished Dr. L. A. Sayer, said to a lady of the hautton (a patient): "As you ladies will use them, I recommend 'Gouraud's Cream' as the least harmful of all the Skin preparations." One bottle will last six months, using it every day. Also Poudre Subtile removes superfluous hair without injury to the skin.

Ferd. T. Hopkins, Manager, 48 Bond St., running through to Main Office, 37 Great Jones St. N.Y.

For sale by all Druggists and Fancy Goods Dealers throughout the U. S., Canada and Europe. Beware of base imitations. \$1.00 Reward for arrest and proof of any one selling the same.

Advertising Manager

KUNKEL'S Musical Review.

Write for Rates.

PUBLISHERS' ADVERTISING AGENT

A. L. POPE

ROOM 66, 904 OLIVE ST. ST. LOUIS, MO.



Erie Railways!

In Conjunction Operate Daily,

Fast Solid Trains to the Seaboard.

You may travel in Palatial Pullman, Buffet Sleeping Cars, or by Luxurious Pullman-built Day Coaches, and save \$1.50 to New York, Buffalo and Niagara Falls; \$2.50 to Albany and Troy, and \$3.00 to Boston and New England Points.

NO RIVAL LINE offers the advantages of a system of through first and second-class day coaches, Chicago to New York.


It is the only line operating Pullman cars to Boston and New England, via Albany.

It is the only direct through car line to Lake Chautauqua. Eight hours in advance of competing lines.

For detailed information, tickets, reservations in Pullman cars, and through baggage checks, apply to your local Ticket Agent, or to Ticket Agencies of all connecting lines of railway.

Chicago City Ticket Offices, 105 South Clark St., Grand Pacific Hotel, Palmer House and Dearborn Station.

L. P. PALMER,
General Passenger Agent, N. Y., L. E. & W. Ry.
F. C. DONALD,
General Passenger Agent, Chicago & Atlantic Ry.



F. WEBER & CO.

(Successors to JANENTZKY & WEBER.)

Manufacturing Artists' Colormen,

Importers of and Dealers in

Artists' Materials,

ETCHINGS, ENGRAVINGS, Etc.

ARTISTIC PICTURE FRAMING.

1125 Chestnut Street, PHILADELPHIA, PA. 312 North Sixth Street, ST. LOUIS MO.

JAMES HOGAN PRINTING CO.

ARTISTIC

Printing & Lithographing

MAKE A SPECIALTY OF FINE WORK.

413 & 415 N. Third Street, ST. LOUIS.



ART DEALERS

LARGEST STOCK

OF STUDIES and ARTISTS' MATERIALS in St. Louis. Prices lower than any house in the West. ILLUSTRATED CATALOGUES of Studies and Artists' Materials sent free. Special discount to teachers.

GLOVER & FINKENAU, 302 & 304 N. 10th St., St. Louis. 79-12

"HELPFUL HINTS."

"Have you seen our last Book, if not send us word, and we will mail you one."

FARRAND & VOTEY ORGAN CO.,
Detroit, Mich.



Where Runs the "Monon" Swiftly Southward.

From Lake Michigan south it starteth,
From CHICAGO great in size;
MICHIGAN CITY, too, it toucheth,
Thence thro' towns of enterprise
En route to INDIANAPOLIS,
Where Natural Gas floweth free,
Onward then to CINCINNATI,
Offering two routes to the sea;
Or from MONON, where it brancheth,
Visit LAFAYETTE so fair;
Then see ye also LOUISVILLE,
So famed for beauty rare.
Here again the "Monon" offereth
Routes of Pullman Buffet three.
To the Gulf Coast and to Florida
Via KENTUCKY or TENNESSEE.

Pullman Buffet Sleepers on Night Trains, Chair Cars on Day Trains.

For particulars address E. O. McCORMICK, General Passenger Agent, 185 Dearborn Street, (City Ticket Office, 73 Clark St.,) Chicago.

REMINGTON STANDARD TYPE-WRITER.



Won the Gold and Silver Medals for speed at Toronto, August 13; used and indorsed by all leading houses and professional men. Type-Writer Cabinets and Type-Writer Supplies of all kinds. Send for Circular.

WYCKOFF, SEAMENS & BENEDICT,
308 N. Sixth St., St. Louis.

St. George's Church—The quartette is done away with, and a boys choir substituted. In the Eastern States, to some extent, as well as in England, the boys choir is coming into prominence.

Collins—John A. Collins, Professor of Latin and Greek at the Christian Brothers' College, is likewise an accomplished cornetist, and lends valuable assistance to the College Band and concerts.

Ladies' Quartette—The K. J. B. Ladies Quartette respectfully announces that it is ready to accept professional engagements for either private or public entertainments. Its address is care of Mary Institute, Beaumont and Locust Sts.

Temple Israel—A. G. Robyn succeeds Prof. Galloway as organist at the Temple Israel. Mr. Otto Hein, tenor; Mrs. Glaser, soprano; Mrs. D. Ehler, alto, and Mr. Henry Groffmann, basso, compose the choir.

Allen—Mrs. R. E. Allen of Litchfield, Ills., after ordering thirty-two copies of the Alpine Storm by Charles Kunkel, for her classes, writes: "Since playing the Alpine Storm, all my pupils and friends are wild to learn it. It is all the rage here."

Mme. Adela Lucy—Mme. Adela Lucy need not wait till the clouds roll by; her pupils dived into the art treasures of the city and produced the handsomest of umbrellas, which they presented to her in testimony of their esteem.

Ehling—Mr. Ehling's regular Saturday Musicales, January 13, included the following numbers: Beethoven's C Minor Concerto, by Miss Hattie Dickinson; Mozart's D Minor Concerto, by Miss Emma Conrad; Hummel's A Minor Concerto by Mr. G. Vieh.

Tell your friends to subscribe to the REVIEW.

The Festival music in the churches was generally of a high order. At St. Xavier's, Hummel's 2d mass in E flat with orchestra, with Gilsinn's "Venite Adoremus" for three choirs. At St. Alphonsus' church Giorga's first; at St. Bridget's "Grand Italian Mass No. 1," and the same favorite work was given in the following churches: Holy Name, St. Kevin's and St. Cronan's.

ESTABLISHED 1857.

STECK

**GREAT POWER,
EVENNESS OF SCALE,
RICH SINGING QUALITIES,
WELL-BALANCED TONE,
and ABSOLUTE DURABILITY.**

Used by hundreds of Academies, Colleges, Schools, Etc., for more than 30 years, in preference to all others, because the STECK PIANOS have proved to be the Most Reliable Instruments after the severest test.

What Some of the Leading Artists Say:

WAGNER.—"Everywhere acknowledged to be excellent."

LISZT.—"They give the liveliest satisfaction"

ESSIPOFF.—"The very best piano made."

WILHELMJ.—"Rank far above all possible competition."

LUCCA.—"Are unparalleled for the majestic singing quality of tone which they possess."

MANUFACTURERS,

GEO. STECK & CO.

Warerooms: - **STECK HALL,**
11 East 14th Street, **NEW YORK.**

PIANOS.

**NEWBY & EVANS,
UPRIGHT PIANOS.**

GIVE UNEQUALED SATISFACTION.

THEY ARE DURABLE AND WELL FINISHED.

East 136th Street & Southern Boulevard, - **NEW YORK.**

SEND FOR CATALOGUE.

C. A. SMITH & CO.

Manufacturers and Wholesale Dealers in

UPRIGHT PIANOS.

THE BEST MEDIUM PRICED PIANO IN THE
MARKET FOR THE MONEY.

SEND FOR CATALOGUE AND PRICE LIST TO
C. A. Smith & Co.,
Factory 149 and 151 Superior St., **CHICAGO, ILL.**

**CALENBERG
& VAUPEL**

SOLE

MANUFACTURERS

OF THE

"BIJOU" AND "SEPARABLE"

UPRIGHT PIANOS.

Full Iron Plate. Action will stand climatic changes.

Factory, 333 & 335 W. 36th Street
Warerooms, S. W. Cor. 34th St., & 7th Ave. **New York.**

Pipelaphone—Mr. J. C. Deagan, of 1904 Market Street, the inventor of the pipelaphone, has been highly complimented for his charming instrument. It has a sweet, flute-like tone with the rare advantage that it is very easy and grateful to learn.

Mrs. Huntington Smith gave one of the most brilliant musicales of the season. The programme was of a high order and was participated in by Mrs. Frank Waters of Colorado, Mrs. Huntington Smith, the hostess, Mrs. Julius Walsh, Mrs. Robert A. Atkinson, Mrs. Gould, Mrs. J. W. Shepherd, Mrs. H. C. Ives, Mrs. Broadus and Messrs. Doan, Parisi and Kroeger.

The One O'clock Club gave its second entertainment at the residence of Mrs. J. W. Shepherd. The hostess, Mrs. Humphrey, Misses Alexander and Barney, the K. J. B. Quartette, Misses Krause, Studley, Russell, Mrs. Karst, Mrs. Wiseman and Misses Doan and Wiseman contributed fine numbers to the programme.

At the Fifth Anniversary and Camp Fire of Ransom Post G. A. R., at the Lindell Hotel, the following programme was rendered: "The Old Guard," Mr. W. M. Porteous; "Come, Haste and Seek," Miss Nellie Haynes and Mrs. Geo. H. Wiseman; Liberty Duet, Messrs. Porteous and Yost; "Marguerite," Mrs. Geo. H. Wiseman; "Our Home is on the Bright Blue Sea," Geo. R. Yost; "Morning Invitation," Miss Nellie Haynes, Mrs. Geo. A. Wiseman, Mr. W. M. Porteous; Solo and chorus, "Marching Through Georgia," Accompanist, Miss Clara Stubblefield.

Bollman Bros are about to remove to the spacious building at the N. W. cor. of 11th and Olive. Their business has overgrown their present large premises, and demands an entire large building for its proper display. They will also open in connection with their business, Bollman's Hall, with a seating capacity of about 600. It will be as elegant and attractive as art can make it, and a boon to professional men who hitherto have been driven to pay an exorbitant price for outside halls. Notably the Memorial, charging \$40.00 per night, when \$10.00 would be ample rent.

The great advantage afforded by a few of our churches in presenting the best works of choral literature is of priceless value to us, and should be adequately appreciated. They are not alone most excellent in an educational sense, but strike a responsive chord where routine church service fails. What more religiously suggestive than Dvorak's Stabat Mater recently given at the Church of the Messiah, or Spohr's Last Judgment at Christ Church Cathedral? The vast truths of our existence can not be ushered into our minds with greater solemnity and devotion than when attended by the geni of the great masters of music.

This month, an event of interest will be the 25th Anniversary of the organization of the St. Louis Musicians Benevolent Society. It was organized February 17, 1864, and has been in active existence ever since. Its roll contains one Frenchman, Nicholas Lebrun, who was elected President at its organization, and that operation has been repeated every year for 22 years, without however, any repeating at the ballot boxes, we trust. The honor is well placed, for Mr. Lebrun has gained the highest approbation of the society for the financially profitable disposition of its funds. The society has now \$3,000 judiciously invested and a good amount on hand. The monthly dues are but twenty-five cents. The object is purely benevolent. It is the only society of the kind in the country.

SHORT AND SWEET.

St. Louis, January 21, 1889.

GENTS—Make REVIEW 1000 more.

ST. LOUIS NEWS CO.

**JESSE FRENCH
Piano & Organ Co.**

General Southwestern Agents for the Unrivalled

CHICKERING PIANOS.

Wholesale and Retail Dealers in

PIANOS AND ORGANS.

An Immense Stock always on hand, in which are represented all the Best Makes.

Prices and Terms to Suit Purchasers.

Special attention given to Renting New Pianos. Correspondence Solicited.

No. 902 Olive St., **ST. LOUIS, MO.**

SCHARR BROS.,

Removed to their New Store

S. W. Cor. 10th and Olive Sts., **ST. LOUIS.**

Fine Stationery

IN GREAT VARIETY.

C. A. ZOEBISCH & SONS,

Importers of and Wholesale Dealers in

MUSICAL INSTRUMENTS, STRINGS, &c.

Depot of C. F. MARTIN & CO'S Celebrated GUITARS,

"BOHEM" GENUINE "MEYER" & "ALBRECHT" FLUTES and PICCOLOS.

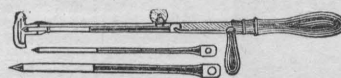
No. 46 Maiden Lane, **NEW YORK.**

All the newest styles of **BRASS and GERMAN
SILVER** Instruments constantly on
hand or made to order.

Wegman & Henning, Piano Manufacturers.

All our instruments contain the full iron frame with the patent tuning pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments, and therefore we challenge the world that ours will excel any other.

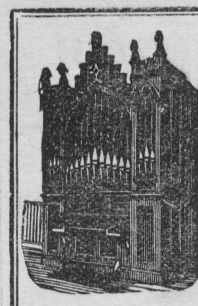
AUBURN, N. Y.



**NEW.
Just Out.**

AGENTS—Ladies and Gentlemen. Do not fail to write for terms. The only Three-Needle Embroidering Machine made. Will work Silk, Zephyr, Yarn or Rags. Best seller on the market. Retails for \$2.00. So simple a child can use it.

COE MFG. CO., St. Louis, Mo.



**JARDINE & SON,
ORGAN BUILDERS,**

318 & 320 East 39th St., **N. Y.**

LIST OF OUR LARGEST GRAND ORGANS.

Fifth Ave. Cathedral, N. Y.	4	Manuals.
St. George's Church,	4	"
St. Paul's M. E. Church,	4	"
Holy Innocents,	4	"
Fifth Ave. Pres. Church,	3	"
Brooklyn Tabernacle,	4	"
Pittsburg Cathedral,	4	"
Mobile Cathedral,	3	"
1st Pres. Philadelphia,	3	"
Epiphany, Philadelphia,	3	"
St. John's M. E., Brooklyn,	3	"

STULTZ & BAUER,

MANUFACTURERS OF

Grand, Square & Upright

PIANOS:

FACTORY AND
WAREHOUSES:

338 & 340 East 31st St.,
NEW YORK.



Mr. John A. Mahler's regular monthly matinee took place at Vandeventer Hall, Saturday, Jan. 26th. The proficiency shown by many pupils was quite astonishing. Among those were Miss Ella Hodgins, Dr. Hodgins' daughter, Miss Mabel Holmes, daughter of D. S. Holmes, Delmar Ave., little Gertrude Parker, daughter of Geo. W. Parker, W. Washington Ave., and Miss Lucile Mahler, daughter of Mr. John A. Mahler, distinguished herself as usual.

A very enjoyable concert and hop was given at the Liederkranz, Saturday, Jan. 12th. The programme included an Italian play for solos and mixed choir by E. S. Engelsberg. The principals were Mrs. L. Hammerstein, soprano; O. Hein, tenor; Orlando C. Schraubstaedter, baritone; A. Reiss, bass; E. Froehlich, director, and Louis Hammerstein, accompanist.

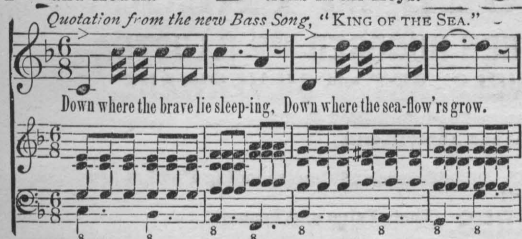
The installation entertainment of Alpha Council at the Exposition was assisted by Miss Fannie Frazier Payne, Miss Lillian E. Hyde, Miss Clara Stubblefield, Miss Nellie Haynes, Mrs. George Wiseman, Mr. Jesse Cornelius, Prof. Edward L. Perry, Mr. Wm. M. Porteous and the Alpha Dramatic Club, comprising Mr. S. A. Abeles, Mr. Nelson.

At the high mass for the Catholic Knights, Paolo Giorza's first mass was furnished by the choir of St. John's. G. A. Kissell organist and basso. Mrs. Liebke and Mrs. McFall, sopranos, Miss Flinn, alto and Jos. Goepfert, tenor. The offertory "Salve Virgo," by Max Alvary, was sung by Mrs. McFall. The benediction, Bassani's "O Salutaris," was sung by Mrs. Liebke. The choir sang Berge's "Tantum Ergo" after the benediction.

On the occasion of Mr. Specht's next visit to the city, the friends of Mr. Harry Walker will endeavor to secure Mr. Specht's services in a benefit concert to be tendered Mr. Walker in recognition of his valuable aid in the advance of English glee music.

Voerster—Of the few noteworthy non-professional musicians in the city, Dr. Engelbert Voerster ranks as one of the most gifted. A spirit of melody and feeling pervades all his works. The best known are "Love's Rejoicing" waltz for piano; this is also arranged for male quartette, and makes one of the happiest and most enchanting waltzes imaginable. "Vita" waltz for piano, a splendid teaching piece of the third grade. "Love Calls My Soul" and the "Christian's Longing," two songs of a high order.

PALMER'S BOOK OF 516 SHORT AND BRIGHT INTERLUDES



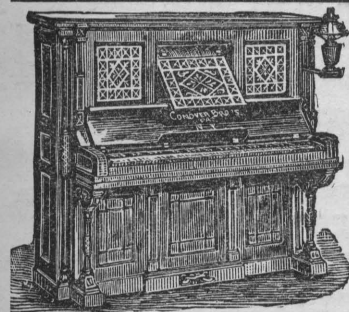
For Church Organ-ists, \$1.50 net. No discount.

PALMER'S PIANO PRIMER.
Endorsed by America's greatest pianists. A clear, concise, and exhaustive work on the first principles of piano playing. 75 cents.

PALMER'S PRONOUNCING
Pocket Dictionary of over 400 musical terms. 15c.

KING OF THE SEA. A CONCERT
Song for Bass or Baritone. 50c.
Sent postpaid on receipt of marked prices. If your music dealer don't keep them, send direct to H. R. PALMER, Lock Box 2841, New York City.

ALFRED DOLGE,
Piano-Forte Materials
—AND—
Tuners' Supplies.
122 E. 13th St., NEW YORK.



CONOVER BROS. MANUFACTURERS OF UPRIGHT PIANOS.

Among our valuable improvements, appreciated by pianists and salesmen, are our Patent Action, Patent Metal Action Rail and Patent Telescopic Lamp Bracket. Our Pianos are endorsed by such eminent judges as Mme. Rive-King, Robt. Goldbeck, Chas. Kunkel, Anton Streletzki, E. M. Bowman, Gustave Krebs, G. W. Steele, Hartman, of San Francisco, and many others.

Manufactory and Warerooms, 400 & 402 W. 14th Street, Cor. 9th Avenue,
NEW YORK.

BARREIRAS' PIANO WAREROOMS, 1530 Olive Street, ST. LOUIS, MO.

PIANOS and ORGANS (new and second-hand)
Bought, Sold, or Exchanged, Pianos for Rent—\$2.50
to \$7.00 per month.

KRAKAUER PIANOS.

Endorsed by Leading Artists of the Country. Highest Medal of Excellence at American Institute, 1883 and 1884; and Louisville Exposition, 1883.

EACH PIANO GUARANTEED SIX YEARS.

WAREROOMS: 40 East Union Square, Between 16th and 17th Streets, NEW YORK.

Factory, 701, 703, 729 and 731 First Ave.

KOERBER PIANO CO., 1102 Olive Street, Western Agents.

F. CONNOR, Manufacturer of FIRST-CLASS PIANO-FORTES

237 & 239 E. 41st STREET,
NEW YORK.

Henry F. Miller PIANOS.

J. A. KIESELHORST,

General Manager for St. Louis.

1111 Olive Street.

M. J. Steinberg
307 N. Broadway,
MANUFACTURER

Seal AND Fur
GARMENTS.

CHAS. NOACK AND JOS. H. KASSEL,
(TUNER.) (Formerly with J. Moxter & Co.) (POLISHER.)
West End Piano Repairing Co.
2646 Olive Street, ST. LOUIS.

All Work Warranted First-Class. Best References. All Orders promptly attended to.

CONTRACTS MADE FOR YEARLY TUNING.

HENRY KILCEN,
CHURCH ORGAN BUILDER,
No. 813 N. 21st Street, St. Louis.

Tuning and Repairing promptly attended to.
Have on hand a New Organ of 12 Stops—enclosed
in swell and 2 Combination Pedals.

Kunkel - Parisi - Mayer Trio,
—ENGAGEMENTS ACCEPTED FOR—
Concerts and Literary Entertainments.

ADDRESS:
KUNKEL BROS., 612 Olive Street, St. Louis.

THE
John Friedrich Violins
are the best
Modern Instruments

Superior to all
others in tone and finish

PROMINENT ARTISTS
highly recommend this firm for
Artistic Repairing

For information & Price List address
JOHN FRIEDRICH & BRO.,
VIOLIN MAKERS.
IMPORTERS OF BOWS, ELEGANT CASES & ITALIAN STRINGS
Cooper Institute
New York.

The one regrettable feature of the New American Opera Co.'s advent in this city was the lack of timely announcements. Only the quick and disinterested favor of Mr. Ben Marx compensated, in a good measure, for its indiscreetly quiet approach. A company's first season is the most trying. Any incaution would be a grave mistake.

Annunciation—A well selected and pleasing programme was offered by the Young Men's Sodality of the Annunciation Church, at Liederkrantz Hall, to a crowded attendance. Among the participants were Mrs. Dr. Lebrecht, the Misses Sands and Gray, Messrs. Dr. Harkins and P. Robert Klute. Messrs. Kissell and Halter aided in the accompaniments. To the Rev. James Coffey, ably assisted by Dr. Harkins, belongs the credit of scoring an extraordinary success.

The Orpheus Saengerbund under the direction of Fred. W. Norsch will repeat the concert given last December, at the Grand Opera House on March 3d. This is at the urgent request of the prominent citizens of South St. Louis, and speaks well in the cause of Wagner music, of which the programme largely consisted.

Mrs. W. B. Smith, soprano at the Church of the Messiah during 1888, resigned her position and returned to her home in Columbia, on the first of the present year. Her departure was deeply regretted by all who knew her, not only on account of her pure and sympathetic voice and artistic style, but also because of her charming personality. She made hosts of friends while in St. Louis, all of whom extend to her their best wishes for a pleasant and prosperous future.

Catholic Knights—The Catholic Knights' State Convention gave a most excellent concert and entertainment at the Exposition Hall on the 8th inst., under the direction of Prof. Goeppfert. The programme included Mrs. Dr. Lebrecht, Miss Nellie Haynes, Mr. A. G. Robyn, Prof. McDowell, the Paragon Quartette, the Harmonie and Socialer Saengerbunds.

At a recent pianoforte recital given by Mr. E. R. Kroeger, the following programme was rendered:

Sonata, Op. 31, No. 2, *Beethoven*. Elegie, Op. 90, No. 3, *Schubert*. Spring Song, *Mendelssohn*. Ende vom Lied, Op. 12, No. 8, *Schumann*. Nocturne, Op. 32, No. 2, *Chopin*. Rhapsodie d'Auvergne, *Saint-Saens*. Ricordati, *Gottschalk*. Valse Impromptu, *Kroeger*. Walter's Prize Song from "Die Meistersinger," *Wagner*. Gondollera, Venezia E. Napoli, *Liszt*. Tarantella, *Liszt*.

EDUCATIONAL.

JOHN A. MAHLER'S

(Member National Association of Teachers of Dancing.)

SCHOOLS FOR DANCING,

Vandeventer Hall, 612 Vandeventer Avenue.

Office Men's Club Hall, 3024 Olive Street.

Season opens September 1st and closes May 1st, each year.

Pupils may enter at any time.

Circulars containing terms, &c., will be mailed upon application. Address,

1115 Leonard Avenue.

MISS NELLIE STRONG

Announces her return from

EUROPE,

has opened her

MUSIC ROOMS

FOR PRIVATE PIANO PUPILS

At 2601 Washington Ave., 2nd Floor.

Applications received daily, 11 A. M. to 1 P. M., and 2 to 4 P. M.

QUINCY CONSERVATORY OF MUSIC, QUINCY, ILL.

THOROUGH instruction given in Piano, Pipe Organ, Vocal, Violin and Orchestral Music. Elocution and Dramatic Art. Modern Languages.

Free Classes in Theory, History, and Ensemble Playing and Chorus Singing.

For circulars and further information, address,

H. BRETHERICK, Director.

BEETHOVEN CONSERVATORY,

1603 Olive Street,

A. WALDAUER, Director.

All branches of music taught at this Institution and every one represented by a first-class
TEACHER AND PERFORMER.

This Conservatory keeps open all Summer for the accommodation of pupils and such teachers as wish to perfect themselves during the Summer Term.

Tuition—\$15 and \$21 per quarter, either for Instrumental or Vocal lessons. Scholars may enter at any time. The beginning of their quarter commences with the first lesson they take.
Send for circulars.

PIPELAPHONE.

(Pat. App. For.)

A new musical instrument on the Xylophone order. A most appropriate gift for the holidays. Enterprising music teachers are making a PROFITABLE reputation by teaching and playing our Pipelaphones. Also Xylophones and Steel Bells mounted in superb cases. Illustrated catalogue free.

J. C. DEAGAN, 1004 Market St., ST. LOUIS, MO.

WARREN'S FEATHERBONE CORSETS!

BONED WITH FEATHERBONE.

The best ever made. Ask your Dealer for them.

SENT JUST ISSUED FROM THE PRESS!

ON RECEIPT OF

6 CENTS

FOR

POSTAGE

DO NOT FAIL

TO

OBTAIN ONE.

Our magnificent Catalogue containing **FIFTEEN HUNDRED (1500) ILLUSTRATIONS** of all that is beautiful in **JEWELS, ART and SILVERWARE.**

It contains valuable and interesting information about **WEDDINGS,** (Invitations and Anniversaries).

PRECIOUS STONES, (Significance and Corresponding Months).

SOLID SILVER WARES, (Their Value and Beauty).

WHAT SHALL I BUY FOR A PRESENT, (For any purpose or occasion).

SILVER PLATED WARES, (Its Beautiful Forms and marvellously low cost).

And many other features of great interest to **ALL MANKIND** and particularly **LADIES.**

Send **SIX CENTS** to cover postage and it will be promptly sent to you by

MERMOD & JACCARD JEWELRY CO.

BROADWAY & LOCUST STREET, ST. LOUIS.

THERE ARE SIX FEATURES OF



Great St. Louis Dry Goods House,

ABOUT WHICH THE PUBLIC SHOULD KEEP FULLY INFORMED.

- 1st. The fact that every article worn by woman is for sale under their roof.
- 2d. That full stocks of House Furnishing, House Decorating and Gents' Furnishing Goods are a specialty.
- 3d. That but one price, and that the very lowest, is put upon all goods.
- 4th. That this store is the most Central in St. Louis, and within but one or two blocks of any street railroad.
- 5th. That customers are satisfactorily waited upon, and goods delivered in half the time taken by any other large house in St. Louis.
- 6th. That having 33 Stores (as follows) under one roof, they can and do guarantee the cheapest goods in St. Louis, viz:

Ribbon Store.
Notion Store.
Embroidery Store.
Lace Store.
Trimming Store.
Gents' Furnishing Store.
Handkerchief Store.
White Goods Store.
Calico Store.
Summer Suits Store.
Gingham Store.

Cloth Store.
Black Goods Store.
Cotton Goods Store.
Linen Goods Store.
Silk and Velvet Store.
Dress Goods Store.
Paper Pattern Store.
Art Embroidery Store.
House Furnishing Store.
Parasol and Umbrella Store.
Hosiery Store.

Flannel Store.
Lining Store.
Cloak and Suit Store.
Shawl Store.
Underwear and Corset Store.
Children's Clothing Store.
Quilt and Blanket Store.
Upholstery Store.
Millinery Store.
Shoe Store.
Glove Store.

Orders by Mail Receive Prompt Attention by Being Addressed to the

WM. BARR DRY GOODS COMPANY,

SIXTH, OLIVE TO LOCUST STREETS,

ST. LOUIS.

DO NOT BUY UNTIL SEEING THE

NEW BURDETT ORGAN LIST.

BURDETT ORGAN CO., Limited, Erie, Pa.

PIANO DACTYLION.

A new invention of great practical value and real benefit to the Piano Player.

To strengthen the fingers.
To improve the touch.
To ensure flexibility and rapidity.
To give correct position of the hand.
To save time and a vast amount of labor.

Used, endorsed, and highly recommended by the best of Pianists and Teachers, among whom—
MAD. JULIE RIVE-KING. MR. S. B. MILLS.
MR. CHAS. KUNKEL. MR. H. G. ANDRES.
MR. ARMIN DOERNER. MR. OTTO SINGER.
MR. GEO. SCHNEIDER.

Introduced at, and used by, the different Colleges of Music in Cincinnati.

AGENTS WANTED EVERYWHERE. Send for Circulars.

L. E. LEVASSOR, Manufacturer,
24 W. Fourth St., Cincinnati, O.

